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260

H. M. S.

PINAFORE

OR,

The Lass that Loved a Sailor.

WRITTEN BY

W. S. GILBERT

COMPOSED BY

ARTHUR SULLIVAN.

Vocal Score, Bound in Cloth, Gilt	...	...	10s.	6d.
Vocal Score, complete (paper cover)	...	...	7s.	0d.
Pianoforte Score, complete	...	...	4s.	0d.
“School Edition.” Edited and arranged by Dr. W. G. McNAUGHT (Voice Part only, in Tonic Sol-fa and Old Notation)			3s.	0d. net

LONDON:

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DRAMATIS PERSONÆ.

The Rt. Hon. Sir Joseph Porter, K.C.B.	First Lord of the Admiralty
Capt. Corcoran	...	...	...	...	...	...	...	...	...	Commanding H.M.S. Pinafore
Ralph Rackstraw	...	...	...	...	...	...	...	...	...	Able Seaman
Dick Deadeye	...	...	...	...	...	...	...	...	...	Able Seaman
Bill Bobstay	...	...	...	...	...	...	...	...	...	Boatswain's Mate
Bob Becket	...	...	...	...	...	...	...	...	...	Carpenter's Mate
Tom Tucker	...	...	...	...	...	...	...	...	...	Midshipmite
Sergeant of Marines.										
Josephine	...	...	...	...	...	...	...	...	...	The Captain's Daughter
Hebe	...	...	...	...	...	...	...	...	...	Sir Joseph's First Cousin
Mrs. Cripps (Little Buttercup)	...	...	...	...	...	...	...	...	...	A Portsmouth Bumboat Woman
First Lord's Sisters, his Cousins, his Aunts, Sailors, Marines, &c.										

SCENE—QUARTERDECK OF H.M.S. PINAFORE, OFF PORTSMOUTH.

ACT I. - Noon. ACT II. - Night.

H.M.S. PINAFORE.

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Act I.

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H. M. S. "Pinafore:"
Or,
THE LASS THAT LOVED A SAILOR.

OVERTURE.

Allegro.

PIANO.

The musical score consists of six staves of music for piano, arranged in two systems. The first system starts with a treble clef, a key signature of two flats, and a common time. It features a dynamic marking of *p* followed by *f*. The second system begins with a treble clef, a key signature of one flat, and a common time. The music is composed of eighth and sixteenth note patterns, with various dynamics like *p*, *f*, and *ff* indicated throughout the piece.

2

ff

rall.

Andante.

pp

con Ped.

1

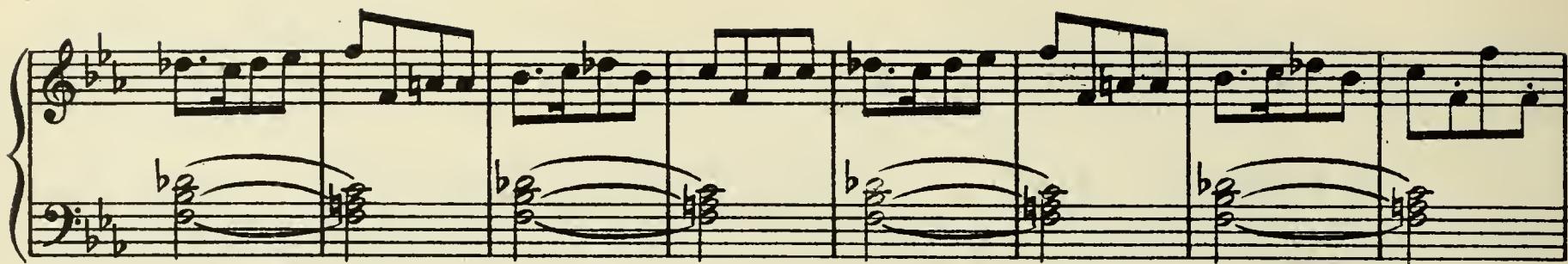


Allegro vivace.



N.W. 1st.





Musical score page 4, measures 5-8. The top staff continues with eighth-note patterns. The bottom staff features sixteenth-note patterns with dynamic markings 'v' and 'V'. The bass clef changes to a treble clef in measure 8.

Musical score page 4, measures 9-12. The top staff shows eighth-note chords. The bottom staff features sixteenth-note patterns. The bass clef changes to a treble clef in measure 12.

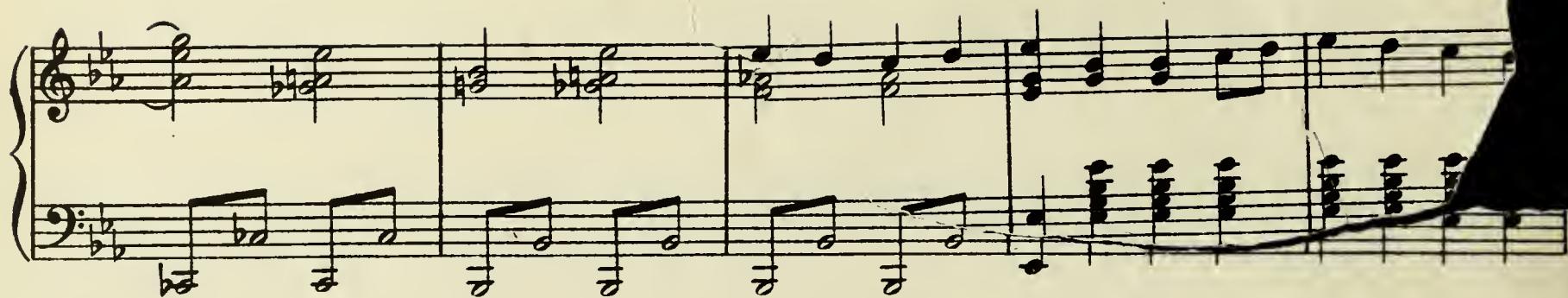
Musical score page 4, measures 13-16. The top staff includes dynamic markings 'sf' and 'ff'. The bottom staff features sixteenth-note patterns.

Musical score page 4, measures 17-20. The top staff shows eighth-note chords. The bottom staff features sixteenth-note patterns. A large, faint handwritten mark is visible above the treble staff in this section.

Musical score page 4, measures 21-24. The top staff features eighth-note chords. The bottom staff shows sixteenth-note patterns with dynamic markings 'v' and '>'.

A handwritten musical score for piano, consisting of six staves of music. The score is in common time and uses a key signature of one flat. The music includes various dynamics such as *p*, *sf*, and *Vivace*. There are also performance instructions like "with grace". The score is written on a light-colored background with black ink.

The score is divided into six systems by vertical bar lines. The first system starts with a treble clef and a bass clef, followed by a series of chords and eighth-note patterns. The second system begins with a dynamic *p*. The third system features a dynamic *sf* and a tempo marking *Vivace*. The fourth system contains a dynamic *sf*. The fifth system has two dynamics: *sf* and *sf* again. The sixth system concludes the page with a dynamic *sf*.

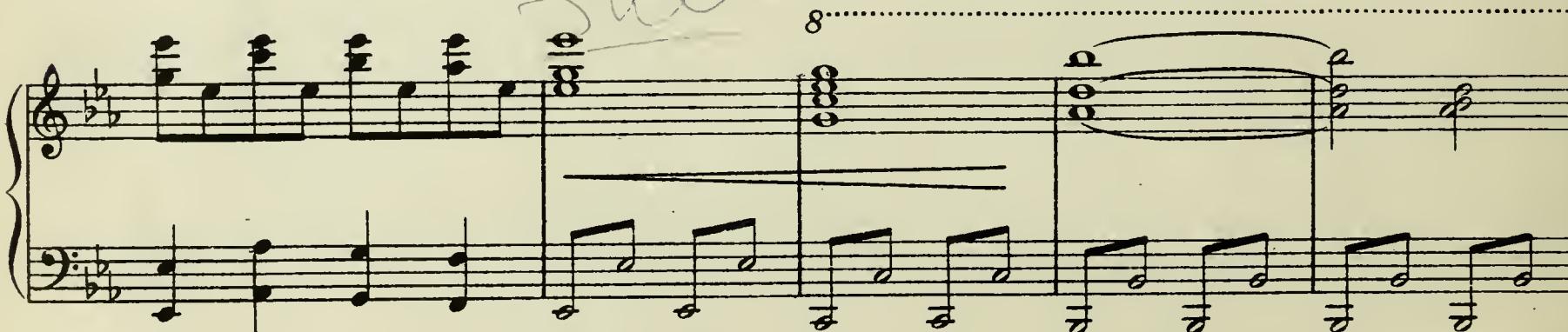


br + sf



Swell

8



Lento

*

Nº 1.

OPENING CHORUS.

Allegretto Pesante.

PIANO.

*ff**ff**con gva.....**+ tempo sensitive**p**Staccato**con gva.....**DAM*

con gva.....

cresc.

con gva.....

cresc molto

con gva.....

ff

con gva.....

BASSES. *f*

We sail the ocean

con gva.

sf

blue, Andour sau - cy ship's a beau - ty; We're so - ber men and true, And at -

TENORS.

When the balls whistle free o'er the bright blue sea We

ten-tive to our du-ty. When the balls whistle free o'er the bright blue sea We

stand to our guns all day. When at an-chor we ride On the Ports-mouth tide We've

stand to our guns all day.— When at an-chor we ride On the Ports-mouth tide We've

plen-ty of time for play, A-hoy! A-hoy!

A-hoy! A-

plen-ty of time for play.

The balls whis-tle free

A musical score for a vocal piece, likely for two voices, with piano accompaniment. The score consists of six staves of music, divided into three systems by vertical bar lines. The vocal parts are on the top two staves, and the piano accompaniment is on the bottom two staves. The vocal parts are in common time, while the piano parts show a mix of common and 6/8 time signatures. The vocal parts begin with a forte dynamic, followed by eighth-note chords. The piano parts feature eighth-note chords and sustained notes. The lyrics are integrated into the vocal parts, with some words appearing on both the top and bottom staves. The score concludes with a repeat sign and the instruction "con 8va.....".

- hoy!
 We stand to our guns, to our guns all day.
 O'er the bright blue sea We stand to our guns, to our guns all day.

con 8va.....

—
 We sail the ocean blue, And our saucy ship's a beauty; We're
 —
 We sail the ocean blue, And our saucy ship's a beauty; We're

con 8va.....

sober men and true, And at - tentive to our du - ty; Our sau - cy ship's a
 sober men and true, And at - tentive to our du - ty; Our sau - cy ship's a

con 8va.....

A musical score for two voices (Soprano and Bass) and piano. The score consists of six staves. The top two staves are for the voices, with lyrics in italics. The bottom four staves are for the piano, showing bass and harmonic progression.

The vocal parts enter on the second measure of each system. The piano parts begin earlier, providing harmonic support. Measure numbers are present above the piano staves.

Measure 1:

Soprano: beau - ty, We're at - ten - tive to our du - ty; We're so - ber men and

Bass: beau - ty, We're at - ten - tive to our du - ty; We're so - ber men and

Measure 2:

Soprano: *ff* con gva.....

Bass: *con gva*.....

Measure 3:

Soprano: true, We sail the o - - - - cean blue.

Bass: true, We sail the o - - - - cean blue.

Measure 4:

Soprano: *con gva*.....

Bass: *con gva*.....

Measure 5:

Soprano: - - - - -

Bass: - - - - -

Measure 6:

Soprano: - - - - -

Bass: - - - - -

Measure 7:

Soprano: - - - - -

Bass: - - - - -

Measure 8:

Soprano: - - - - -

Bass: - - - - -

Nº 2.

RECITATIVE and SONG—(Mrs. Cripps.)

MRS. CRIPPS. RECIT.

VOICE.

Hail! men-o-wars-men, safe-guards of your na-tion! Here is an end at last of all privation!

PIANO.

You've got your pay, spare all you can afford To welcome lit-tle But-ter-cup on board.

p
attacca.

SONG—(Mrs. Cripps.)

Allegretto.

VOICE.

D� I'm

PIANO.

called lit-tle But-ter-cup, Dear lit-tle But-ter-cup. Though I could nev.er tell why; But

still I'm call'd Butter_cup, Poor lit_tle Butter_cup, Sweet lit_tle Butter_cup I.

I've snuff and to _ bac_cy, And ex_cel_lent jack_y; I've scis_sors, and watch_es, and

knives; I've rib_bons and la_ces To set off the fa_ces Of pret_ty young

sweet_hearts and wives. I've trea_cle and tof_fee, I've tea and I've

cof_fee. Soft tom_my and suc_cu_lent chops;

rall.

chick-en-s and co-nies, And pret-ty po - lo-nies, And ex - cel-lent pe - per-mint

rall.

a tempo

drops. Then buy of your But - ter - cup, Dear lit - tle But - ter - cup,

a tempo

Sail - ors should ne - ver be shy- So buy of your But - ter - cup,

Poor lit - tle But - ter - cup, Come, of your But - ter - cup buy. —

colla voce

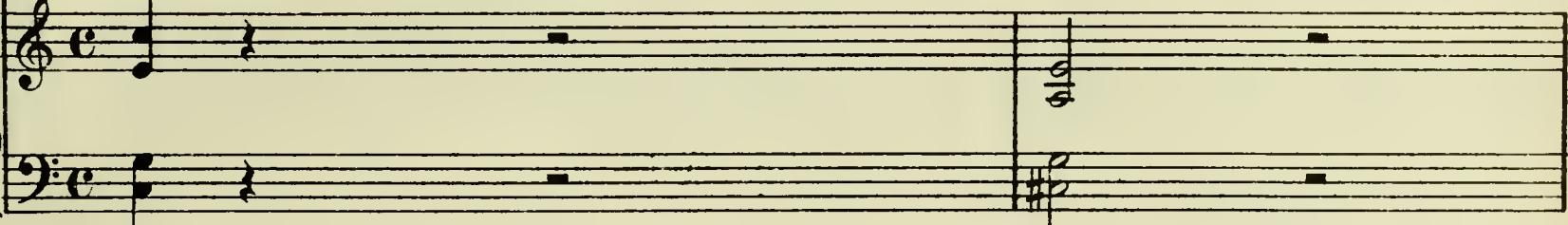
f

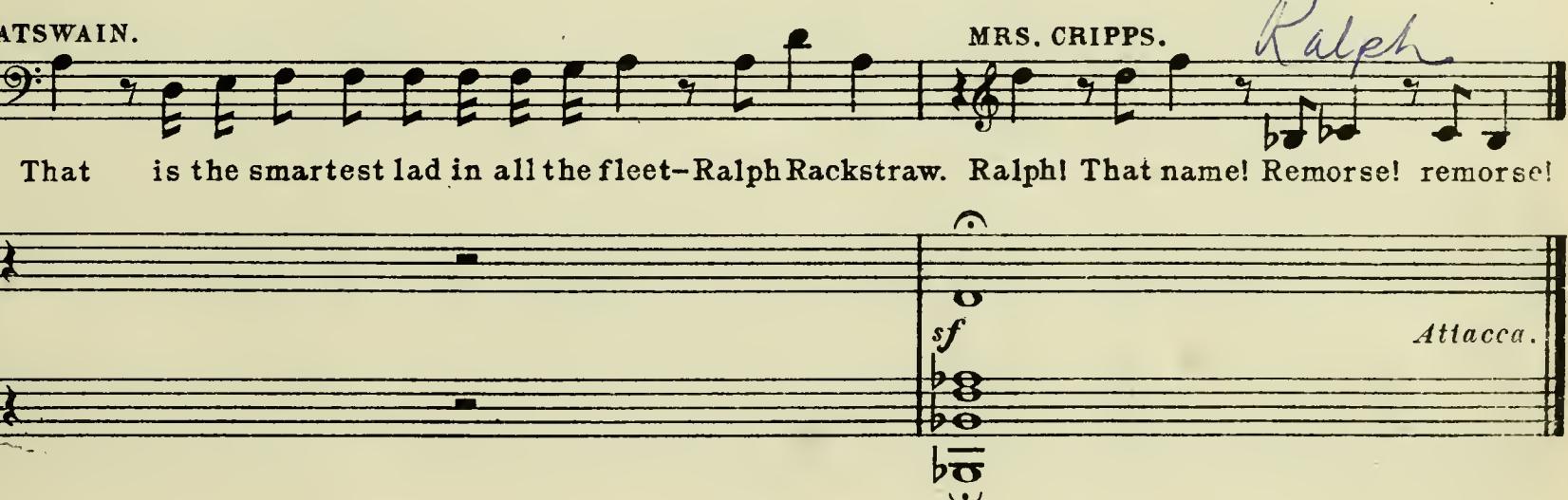
Nº 2a

RECITATIVE (Mrs. Cripps and Boatswain's Mate.)

MRS. CRIPPS. RECIT.

VOICE. 

PIANO. 

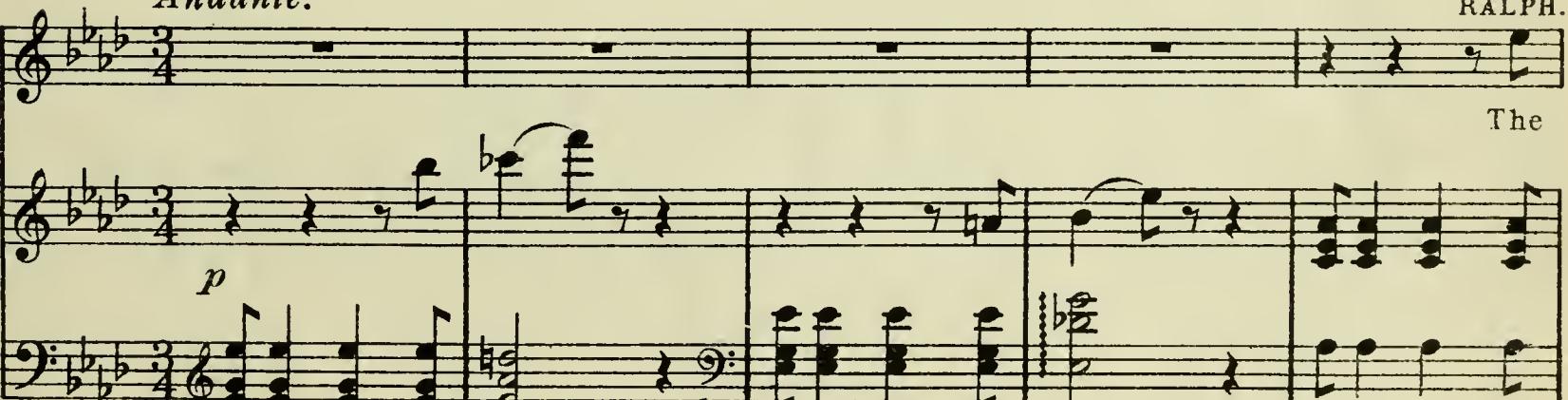
BOATSWAIN. 

MRS. CRIPPS. 

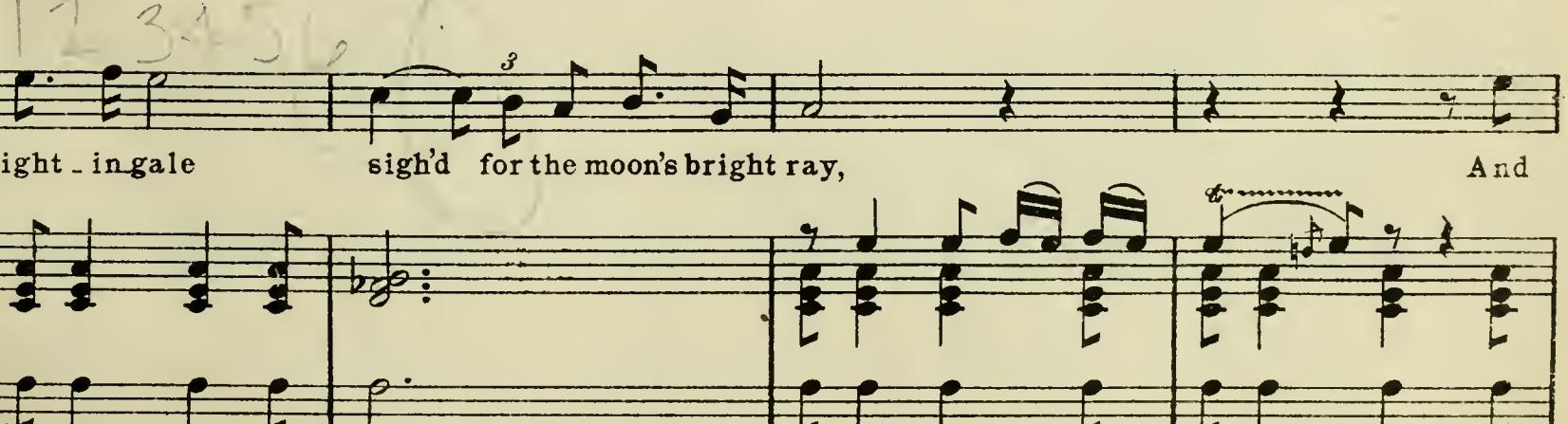
Nº 3.

SCENA—(Ralph) and CHORUS.

Andante.

VOICE. 

PIANO. 

123456 

told his tale in his own melodic way.

He sang Ah, well-a-

CHORUS.
TENORS.

pp -day.

TENORS. BASSES.

He sang Ah, well-a - day.

RALPH.

The low - ly vale for the

p

moun - tain vainly sighed,

To his hum - ble wail the

CHORUS.

pp

e - choing hills re - plied.

They sang "Ah, well-a - day!" They

f. *dim.* *p*

RALPH.

sang "Ah, well-a - day."

I know the va_lue of a kindly cho_rus, But

cho_rus.es yield lit_tle con_so_la_tion When we have pain, and sor_ow too, be-

dim.

MRS. CRIPPS.

- fore us! I love, and love, a-las! 'a_bove my sta_tion. He

p

CHORUS. unis.

loves, and loves a lass a_bove his sta_tion! Yes, yes, the lass is much above his sta_tion.

ARIA.

Andante moderato.

RALPH.

VOICE.

A

PIANO.

CHORUS.

RALPH.

do her menial's duty.

A suitor lowly born, With

hope-less pas-sion torn, And poor be-yond-de-ny-ing, Has

dar'd for her to pine, At whose ex-al-ted shrine A world of wealth is

CHORUS. *sigh-ing,* A world of wealth is *sigh-ing.* **RALPH.** Un-learn-ed he in aught Save

that which love has taught, For love had been his tu-tor Oh,

*rall.**rall.*

pi - ty, pi - ty me! Our cap-tain's daughter, she, and I that low - ly

sui - tor! Oh! pi - ty, pi - ty me, our captain's daughter, she, and I that low - ly

CHORUS OF MEN.

TENORS.

And he, and he, that low - ly

BASSES.

And he, and he, that low - ly

sui - tor.

sui - tor.

sui - tor.

Ped.

*

Nº 4.

RECIT., SONG and CHORUS—(Captain Corcoran.)

Allegretto.

VOICE. RECIT. CAPTAIN C.
My gallant crew, good

VOICE.

Allegretto.

PIANO. *ff*

morn-ing! CHORUS. TENORS & BASSES. I hope you're all quite well.

Sir, good morning! Quite well, and

I am in rea-son-a-ble health, And hap-py to meet you all once more.

you, sir?

p *f*

(CHORUS.)

You do us proud, sir!

1. I

am the captain of the Pin-a - fore.
do my best to sa-tis - fy you all.

You're
You're ex -

CHORUS OF MEN.

1. And, a right good cap_tain too!
2. And with you we're quite con _ tent!

ve - ry, ve - ry good, And, be it un_der_stood I com - mand a__ right good
- ceed_ - ing_ly po - lite, And I think it on - ly right To re - turn the_ com - pli -

crew.
- ment.

We're ve - ry, ve - ry good, And, be it un_der_stood, He com -
We're ex - ceed - ing - ly po - lite, And he thinks it on - ly right To re -

f

Tho' re - la - ted to a peer, I can
Bad lan - guage or a _ abuse I

- mands a _ right good crew.
- turn the_ com - pli - ment.

p

hand, reef, and steer, Or ship a sel - va - gee; I am
ne_ver, ne_ver use, What e'ver the e - mer - gen - cy; Though

ne- ver known to quail At the fu-ry of a gale, And I'm ne- ver, ne- ver sick at
 "Both-er it" I may Oc- ca-sion-al-ly say, I ne- ver use a big, big

sea.
 D! No, ne- ver!
 No, ne- ver!

Hard-ly
 Hard-ly

What, ne- ver?
 What, ne- ver?

What, ne- ver?
 What, ne- ver?

TENORS.

e- ver. He's hard-ly e- ver sick at sea. Then give three cheers, and
 e- ver. Hard-ly e- ver swears a big, big D! }

BASSES.

He's hard-ly e- ver sick at sea. Give three cheers, and
 Hard-ly e- ver swears a big, big D! }

dim. p

dim. p

one cheer more, For the har - dy cap - tain of the Pin - a - fore! Then
2nd verse only (well - bred)

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of two sharps. The music features eighth-note patterns and sixteenth-note chords. The dynamic is marked 'f' at the end.

one cheer more, For the har - dy cap - tain of the Pin - a - fore! Then
2nd verse only (well - bred)

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of two sharps. The music features eighth-note patterns and sixteenth-note chords. The dynamic is marked 'ff' at the end.

(Pause second verse only.)

give three cheers, and one cheer more, For the cap - tain of the Pin - a - fore.

give three cheers, and one cheer more, For the cap - tain of the Pin - a - fore.

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of two sharps. The music features eighth-note patterns and sixteenth-note chords. The dynamic is marked 'ff' at the end.

1. CAP. C. 2.

2. I

The musical score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of two sharps. The music features eighth-note patterns and sixteenth-note chords.

Nº 4a

RECIT.—(Mrs. Cripps and Captain Corcoran.)

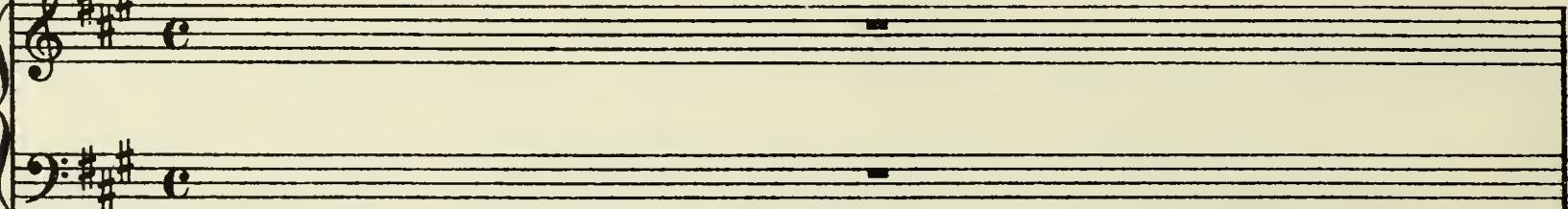
MRS. CRIPPS.

VOICE.



Sir, you are sad; the silent eloquence of yonder tear, That trembles on your eyelash,

PIANO.



Proclaims a sorrow far more deep than common; Con-fide in me; fear not, I am a mo-ther!

p

CAPTAIN C.

Yes, lit-tle But-ter-cup, I'm sad and sor-ry,

ff

My daugh-ter Jo-se-phi-ne, the fair-est flower That e-ver blos-somed on an-ces-tral

p

tim _ ber, Is sought in marriage by Sir Jo . seph Por _ ter Our Ad . mi . ral ty's First Lord:

But for some rea . son she does not seem to tackle kind . ly to it.

MRS. CRIPPS.

Ah, poor Sir Jo . seph! Ah! I know too well— the

Tempo moderato.

an . guish of a heart that loves but vain . ly! But see! hear comes your

CAPTAIN C.

most attractive daughter; I go, farewell!

A plump and pleasing per . son.

Segue Aria.

Nº 5.

SONG—(Josephine.)

Andante.

VOICE.

PIANO.

Sor-ry her
lot who loves too well, Heavy the heart that hopes but vain ly;
Sad are the sighs that own the spell Utter'd by eyes that speak too plain ly.
Sorry her lot who loves too well, Heavy the heart that hopes but vain ly.

rall.

The musical score consists of six staves of music. The top staff is for the Voice, starting with a treble clef, a key signature of two flats, and a common time signature (indicated by '8'). The second staff is for the Piano, with a treble clef, a key signature of two flats, and a common time signature. The third staff is for the Voice, with a treble clef, a key signature of two flats, and a common time signature. The fourth staff is for the Piano, with a treble clef, a key signature of two flats, and a common time signature. The fifth staff is for the Voice, with a treble clef, a key signature of two flats, and a common time signature. The sixth staff is for the Piano, with a treble clef, a key signature of two flats, and a common time signature. The music is divided into measures by vertical bar lines. The lyrics are written below the vocal parts. Dynamic markings include 'f' (fortissimo), 'p' (pianissimo), and 'rall.' (rallentando). The piano part features various chords and bass notes.

Un poco animato.

Heavy the sor - row that bows — the head, When love is a -

live — and hope — is dead, When love is a - live and

colla voce

hope — is dead.

Sad is the hour — when sets the sun, Dark is the

night — to earth's poor daugh - ters, When — to the ark — the

wearied one Flies from the empty waste of waters.

Sad is the hour— when sets— the sun, Dark is the night to earth's poor

Un poco animato.

rall. daugh - ters. Hea - vy the sor - row that bows — the

rall. *p*

cresc. head, When love is a - live — and hope — is dead, When

cresc. *f*

dim. *p* love — is a - live, And hope, — and hope — is dead.

colta voce *p* *f*

Nº 6.

CHORUS OF WOMEN. (Behind the Scenes.)

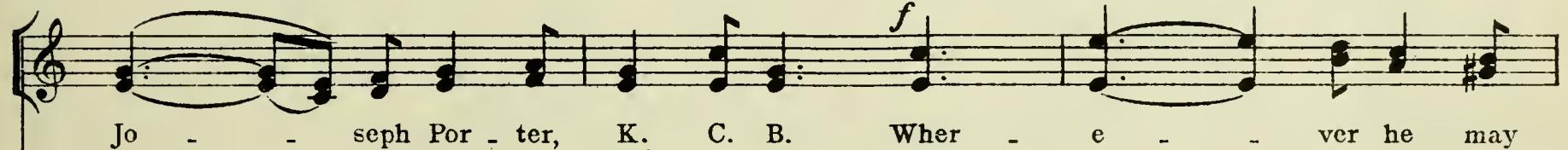
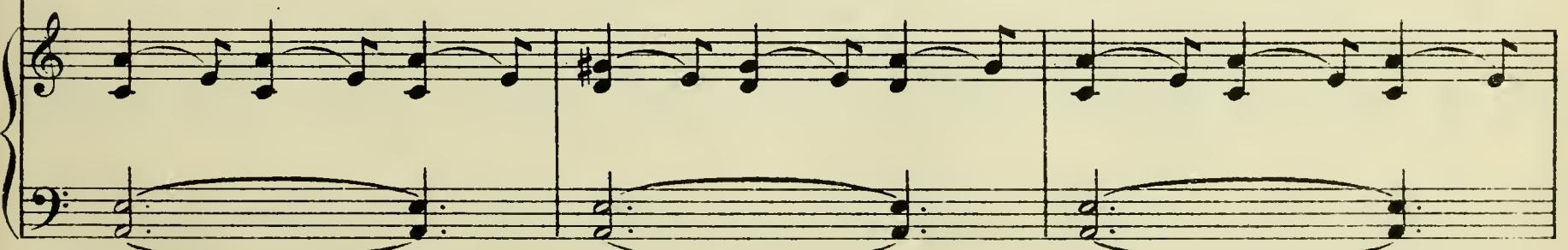
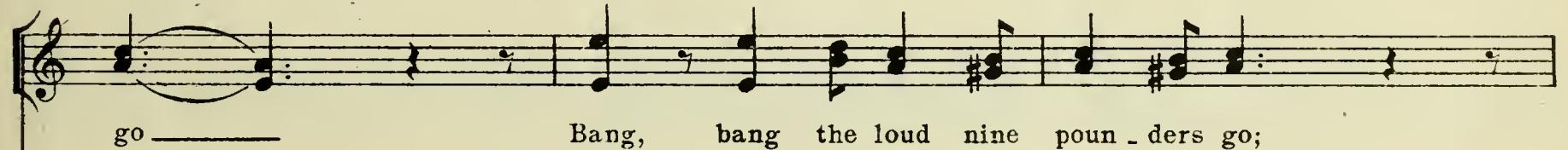
Andantino.

1st & 2nd SOPRANOS.

VOICE.



PIANO.

*p**cresc.**f*

f Shout _____ o'er the bright blue sea, _____ For Sir
 f
 Jo - seph Por - ter, K. C. B.
 p Shout _____ o'er the bright blue
 f
 sea, _____ For Sir Jo - seph Por - ter, K. C. B., For Sir
 p dim.
 Jo - seph Por - ter K. C. B.
 p pp

NO. 7.

CHORUS OF SAILORS.

Allegretto come l'ira

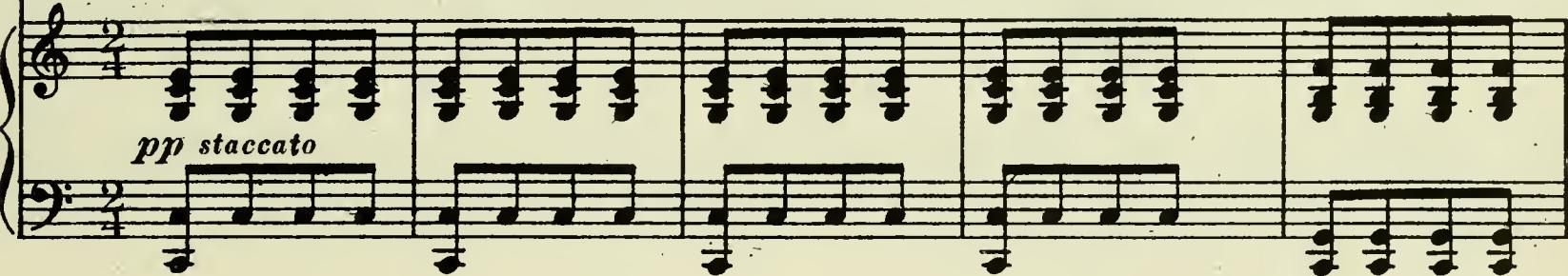
TENORS & BASSES.

VOICE.



Sir-Joseph's barge is seen, And its crowd cf blushing

PIANO.



We

beau - ty, We — hope he'll find us clean, And at - ten-tive to our du - ty; We ~



sail, we sail the o - cean blue, And our sau - cy ship's a beau - ty; We're

sail, we sail the o - cean blue, And our sau - cy ship's a beau - ty; .. We're



cresc.

so - ber, so - ber men and true, And at - ten - tive to our du - ty, So - ber, so - ber men and

cresc.

so - ber, so - ber men and true, And at - ten - tive to our du - ty, So - ber, so - ber men and

*cresc.**cresc. molto*

true. _____ We're smart and so - ber men, And quite de - void of fe - ar, In -

true. _____ We're smart and so - ber men, And quite de - void of fe - ar, In -

all the Royal N. None are so smart as we are.

all the Royal N. None are so smart as we are.

p

SOPRANOS.

Gai - ly—

trip - ping, light - ly— skip - ping, Flock the— maid - ens to— the— ship - ping; Gai - ly—

trip - ping, light - ly— skip - ping, Flock the— maid - ens to— the—

shipping. **TENORS & BASSES.**

Sai - lors -

Flags, and guns, and pennants dip - ping, All the la - dies love the ship - ping.

sprightly, al - ways right - ly Wel - come la - dies so po - lite - ly.

TENORS & BASSES.

La - dies who can smile so bright - ly Sai - lors wel - come most po - lite - ly, welcome most po -

Sai - lors sprightly al - ways right - ly Wel - come la - dies so po -

lite - ly.

SOPRANOS.

- lite - - ly. Gai - ly trip - ping, light - ly skip - ping, Flock the -

TENORS.

BASS. We're smart and so - ber men, And

Gai - ly trip - ping, light - ly skip - ping, Flock the

mai-dens to the ship - ping, Gai - ly trip - ping, light - ly skip - ping, Flock the -

quite de - void of fe - ar, In - all the roy - al N. None

mai-dens to the ship - ping, Gai - ly trip - ping, light - ly skip - ping, Flock the

Legato

mai - dents to the ship; Sai - lors spright - ly al - ways right - ly Wel - come

Legato

are so smart as we are; La - dies who can smile so bright - ly Sai - lors

Legato

mai - dents to the ship; La - dies who can smile so bright - ly Sai - lors

mf

dim.

la-dies so po - lite

TENORS & BASSES. dim.

wel-come most po - lite

p

ly, — so polite - ly. Gai-ly tripping, lightly

ly, most polite - ly. Gai-ly tripping, lightly

pp

cresc.

skip-ping, Sailors al-ways wel-come la-dies most po - lite - - - ly.

f

dim.

p

skip-ping, Sailors al-ways wel-come la-dies most po - lite - - - ly.

cresc.

f

p

p

N^o. 8.

Sir Joseph, Cousin Hebe and Chorus.

Moderato.

CAPTAIN C.



Now give three cheers I'll lead the way, Hur - rah! Hurrah! Hur - ray! Hur -

CHORUS. SOPRANO.



Hur - ray!

Hur -

BASS.

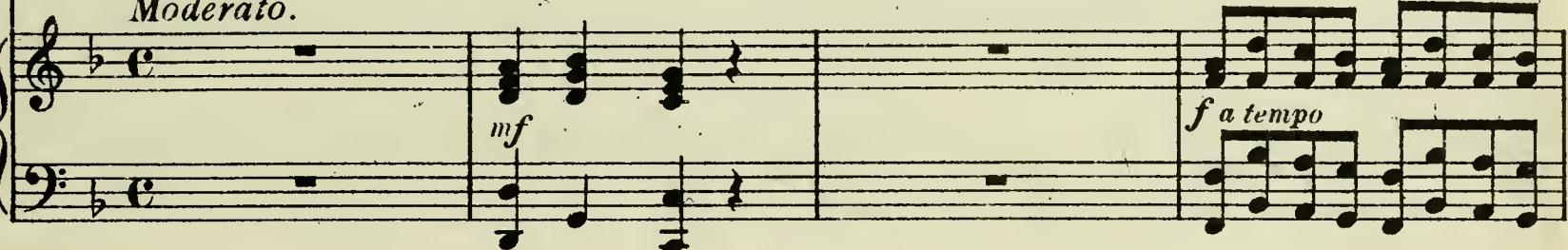


Hur - ray!

Hur -

Moderato.

PIANO.

*f a tempo*

- ray!

Hur - ray!

SIR J. PORTER. *Vivace.*

- ray!

Hur - ray!

I am the mon - arch of the

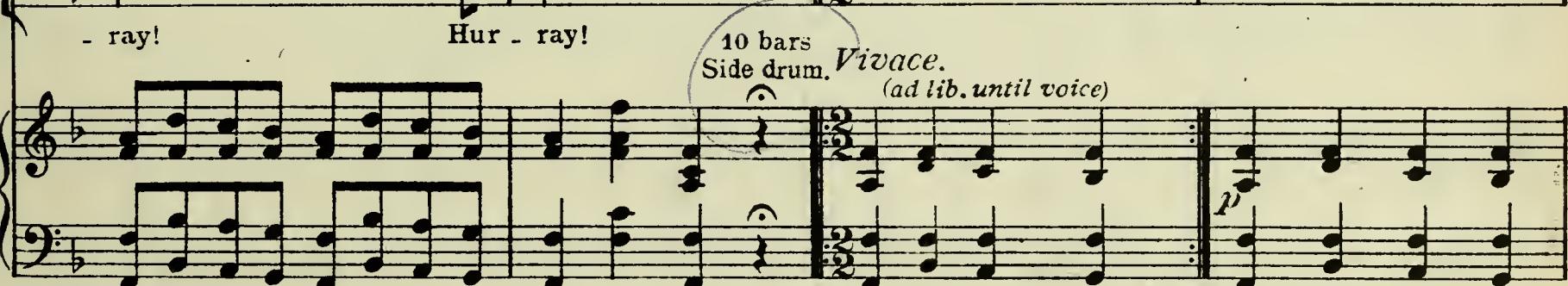


- ray!

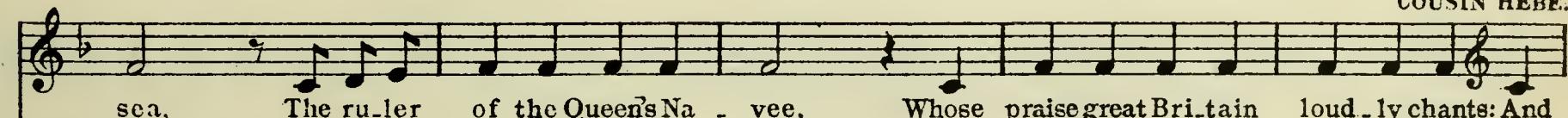
Hur - ray!

10 bars Side drum. *Vivace.*

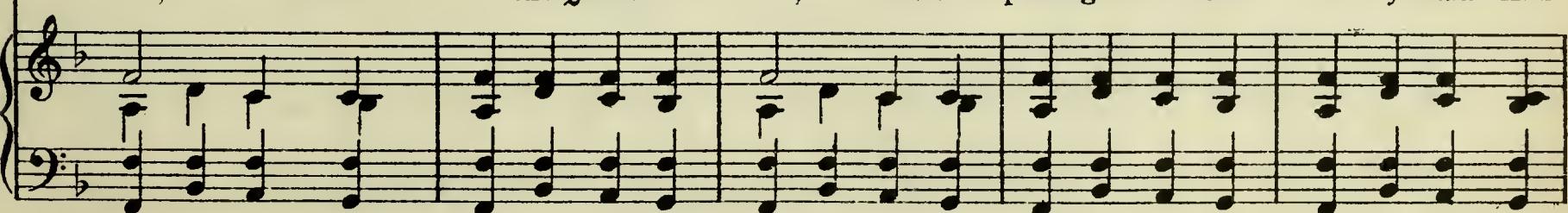
(ad lib. until voice)



COUSIN HEBE.



sea, The ruler of the Queen's Na - vee, Whose praise great Britain loud - ly chants: And



we are his sisters and his cou-sins and his aunts.

CHORUS. SOPRANOS.

And we are his sisters and his
TENORS & BASSES.

And they are his sis-ters and his

cresc.

His sis-ters and his cou-sins and his aunts.

cou-sins and his aunts, His sis-ters and his cou-sins and his aunts.

cou-sins and his aunts, His sis-ters and his cou-sins and his aunts.

SIR J. PORTER.

When at an-chor here I ride, My bo-som swells with

COUSIN HEBE.

pride, And I snap my fingers at a foeman's taunts. And so do his sisters and his

cousins and his aunts.
SOPRANOS.

And so do his sisters and his cou-sins and his aunts, His
TENORS & BASSES.

And so do his sisters and his cou-sins and his aunts, His

cresc.

SIR J. PORTER.

sisters and his cou-sins and his aunts.

But

sisters and his cou-sins and his aunts.

sisters and his cou-sins and his aunts.

dim.

when the breez-es blow I gen-er-al-ly go be - low,

And

pp seek the se - clu-sion that a ca - bin grants. And so do his sis-ters and his

COUSIN HEBE.

cou_sins and his aunts, SOPRANOS. And
 And so do his sis_ters and his cou_sins and his aunts. And
 TENORS & BASSES.
 And

cresc.
 so do his sis_ters and his cou_sins and his aunts, His sis_ters and his cousins; Whom he
cresc.
 so do his sis_ters and his cou_sins and his aunts, His sis_ters and his cousins; Whom he
cresc.
 so do his sis_ters and his cou_sins and his aunts, His sis_ters and his cousins; Whom he

cresc.
 reck_ons up by doz_ens, and his aunts.
 reck_ons up by doz_ens, and his aunts.
 reck_ons up by doz_ens, and his aunts.

Attacca.

Nº 9.

SONG.—Sir J. Porter and Chorus.

Allegro non troppo.

PIANO.



SIR J. PORTER.

1. When
2. As

I was a lad I serv'd a term As of - fice boy to an At - tor - ney's firm. I
of - fice boy I made such a mark That they gave me the post - of - a ju - nior clerk. I

cleand' the win-dows and I swept the floor, And I po-lish'd up the han-dle of the
serv'd the wris - ts with a smile so bland, And I co-pied all the let-ters in a

big front door.
big round hand.

CHORUS.

He po - lish'd up the han - dle of the big front door.
He co - pied all the let - ters in a big round hand.

He po - lish'd up the han - dle of the big front door.
He co - pied all the let - ters in a big round hand.

po - lish'd up that han - dle so care - ful - lee, That now I am the rul - er of the
co - pied all the let - ters in a hand so free, And now I am the rul - er of the

Queen's Na - vee.
Queen's Na - vee.

He po - lish'd up that han - dle so care - ful - lee That
He co - pied all the let - ters in a hand so free, And

He po - lish'd up that han - dle so care - ful - lee That
He co - pied all the let -ters in a hand so free, And

SIR J. PORTER.

8. In ser - ving wris - I
4. Of le - gal knowl - edge I ac -

now he is the ruler of the Queen's Na - vee.

now he is the ruler of the Queen's Na - vee.

made such a name That an ar - ti - cled clerk I soon be - came; I wore clean collars and a
- quired such a grip That they took me in - to the part - ner - ship, And that jun - ior part - ner -

Stop + Wait

bran' new suit For the pass ex - am - in - a - tion at the In - sti - tute.
- ship I ween Was the on - ly ship I ever had seen.

CHORUS.

For the
Was the

For the
Was the

f

That pass ex - am - in - a - tion did so
 That kind of ship so

pass ex - am - in - a - tion at the In - sti - tute.
 on - ly ship he ever had seen.

pass ex - am - in - a - tion at the In - sti - tute.
 on - ly ship he ever had seen.

well for me} That now I am the ruler of the Queen's Na - vee.
 suit ed me}

That That

That That

pass ex - am - in - a - tion did so well for he} That now he is the ruler of the Queen's Na - vee.
 kind of ship so suited he}

pass ex - am - in - a - tion did so well for he} That now he is the ruler of the Queen's Na - vee.
 kind of ship so suited he}

SIR J. PORTER.

5. I grew so rich that I was sent By a
 6. Now lands-men all, who - ev - er you may be, If you

p

pock - et bor - ough in - to Par - lia - ment. I al - ways vo - ted at my par - ty's call, And I
 want to rise - to the top of the tree, If your soul is - n't fettered to an of - fice stool, Be

nev - er thought of think - ing for my - self at all,
 care - ful to be guid - ed by this gold - en rule,

CHORUS.

He nev - er thought of think - ing for him -
 Be care - ful to be guid - ed by this

He nev - er thought of think - ing for him -
 Be care - ful to be guid - ed by this

I thought so lit - tle they re - ward - ed me, By
 Stick close to your desks and nev - er go to sea, And you

- self at all,
 gold - en rule,

- self at all,
 gold - en rule,

making me the ruler of the Queen's Na - vee.
 all may be rulers of the Queen's Na - vee.

He thought so lit - tle they re - ward - ed he, By
 Stick close to your desks and nev - er go to sea, And you

He thought so lit - tle they re - ward - ed he, By
 Stick close to your desks and nev - er go to sea, And you

making him the ruler of the Queen's Na - vee. Queen's Na - vee.
 all may be rulers of the Queen's Na - vee. Queen's Na - vee.

making him the ruler of the Queen's Na - vee. Queen's Na - vee.
 all may be rulers of the Queen's Na - vee. Queen's Na - vee.

10 bars
Side Drum.

N^o. 9a.

EXIT FOR LADIES.

Vivace.

SIR JOSEPH.

VOICE. *Vivace.*

SIR JOSEPH.

PIANO.

For I hold that on the seas The ex-pression "if you

COUSIN HEBE.

please" A par-ti-cu-lar-ly gen-tle-man-ly tone im-plants. And so do his sis-ters, and his

cousins, and his aunts.

SOPRANOS.

And so do his sisters, and his cousins, and his aunts! His sisters, and his cousins, Whom he

TENORS & BASSES.

And so do his sisters, and his cousins, and his aunts! His sisters, and his cousins, Whom he

cresc.

reck-ons up by doz-ens, and his aunts!

reck-ons up by doz-ens, and his aunts!

Nº 10. TRIO and CHORUS—(Ralph, Boatswain's Mate and Carpenter's Mate.)

Moderato.

PIANO.

RALPH.

1. A British tar is a soaring soul, As free as a mountain.
2. His eyes should flash with an in-born fire, His brow with scorn be—

BOATSWAIN.

1. A British tar is a soaring soul, As free as a mountain.
2. His eyes should flash with an in-born fire, His brow with scorn be—

CARPENTER.

1. A British tar is a soaring soul, As free as a mountain.
2. His eyes should flash with an in-born fire, His brow with scorn be—

bird;— His en-er-ge-tic fist Should be ready to re-sist A
wrung; He ne-ver should bow down To a dom-i-neer-ing frown, Or the

bird;— His en-er-ge-tic fist Should be ready to re-sist A
wrung; He ne-ver should bow down To a dom-i-neer-ing frown, Or the

bird;— His en-er-ge-tic fist Should be ready to re-sist A
wrung; He ne-ver should bow down To a dom-i-neer-ing frown, Or the

dic - ta - to - rial word; And his
 tang of a ty - rant tongue; And his
 dic - ta - to - rial word; His nose should pant,
 tang of a ty - rant tongue; His foot should stamp,
 dic - ta - to - rial word; His nose should pant, And his
 tang of a ty - rant tongue; His foot should stamp, And his
 lip should curl, And his brow should furl,
 throat should growl, And his face should scowl,
 His cheeks should flame, His His
 His hair should twirl, His His
 lip should curl, His cheeks should flame, And his brow should
 throat should growl, His hair should twirl, And his face should
 And his heart should glow, And his fist be e_ver ready For a
 And his breast pro - trude, And this should be his cus_tom_a_ry
 bo_som should heave, And his fist be e_ver ready For a
 eyes should flash, And this should be his cus_tom_a_ry
 furl, And his bo_som should heave, And his heart should glow, And his fist e_ver
 scowl, And his eyes_ should flash, And his breast pro - trude, And this his

TENORS.

Più vivace.

cresc.

knock - down blow.
at - ti - tude.His nose should pant, And his lip should curl, His
His foot should stamp, And his throat should growl, His

BASSES.

knock - down blow.
at - ti - tude.His nose should pant, And his lip should curl, His
His foot should stamp, And his throat should growl, Hisrea - dy For a knock - down
cus - tom - a - ry at - ti*Più vivace.*cheek should flame, And his brow should furl, His bo - som should heave, And his
hair should twirl, And his face should scowl, His eyes should flash, And hischeek should flame, And his brow should furl, His bo - som should heave, And his
hair should twirl, And his face should scowl, His eyes should flash, And hisheart should glow, And his fist be ev - er ready For a knock-down blow.
breast pro - trude, And this should be his cus - tom - a - ryheart should glow, And his fist be ev - er ready For a knock-down blow.
breast pro - trude, And this should be his cus - tom - a - ry*Vivace.*

A page of musical notation for two voices and piano, featuring six staves of music with lyrics in the second staff.

The music is in common time, with a key signature of three sharps. The vocal parts are in soprano and bass clef, and the piano part is in bass clef.

The lyrics, appearing in the second staff, are:

at - ti - tude, his at - ti -
at - ti - tude, his at - ti -
- tude, his at - ti - tude, his at - ti - tude.
- tude, his at - ti - tude, his at - ti - tude.

Accompaniment consists of eighth-note chords in the bass line, with occasional eighth-note patterns in the upper voices. Measure numbers 1 and 2 are indicated above the staff.

Nº 11.

DUET.—(Josephine and Ralph.)

Allegro con brio.

JOSEPHINE.

VOICE.

PIANO.

Re_frain, au_da_cious

ff

fp

tar, Your suit from press ing, Re_mem berwhat you are, And whom ad-

- dress ing, Re_frain, au_da_cious tar, Your suit from press ing, Re_mem berwhat you are, And

p (aside)

whom addressing, Re_frain, audacious tar, Re _ memberwhatyou are.

I'd

p

Un poco più lento.

laugh my rank to scorn, In union ho - ly, Were he more highly born Or I more

low - ly, I'd laugh my rank to scorn, In union ho - ly, Were he more highly

born Or I more low - ly. *Tempo I.* Proud

la - dy, have your way, Un - feel-ing beau - ty! You speak, and I o -

bey, It is - my - du - ty; I am the lowliest star that sails the wa - ter, And

bey, It is - my - du - ty; I am the lowliest star that sails the wa - ter, And

you, proud maiden, are my captain's daughter; Proud lady, have your way, You
 speak, and I obey.
 My heart, with anguish
 torn, bows down before her; She laughs my love to scorn; Yet I a -
 dore her, My heart, with anguish torn, bows down before her. She laughs my love to
 scorn, Yet I a - dore her. Refrain audacious tar, Your suit from

(aside) *Un poco più lento.*

cresc. *dim.* *p.* *rit.*

colla voce

Tempo I. JOSEPHINE.

*più lento**p*

press - ing!

I'd

RALPH.

*più lento**p*

Proud la - dy, have your way, Un - feel - ing beau - ty! My

più lento

laugh my rank to scorn, In u_nion ho_ly, Were he more highly born__ Or

heart with an_guish torn, Bows down be_ore her; She laughs my love to scorn,__ Yet

*p**rit.**pp*

I more low - ly.

I a - dore __ her.

*rit.**pp**p*

Nº 12.

FINALE.- ACT I.

Allegretto moderato.

RALPH. Recit.

VOICE.

RALPH. Recit.

Can I survive this o-ver-bear-ing? Or live a life of mad des-

PIANO.

- pair-ing? My prof-fer'd love despis'd, re-ject-ed? No, no, it's not to be ex-

RALPH.

- pect-ed!

Messmates a-hoy! come here! come here!

Allegro con brio.

f a tempo Segue Finale

SOPRANOS.

Aye, aye, my boy! what cheer! what cheer! Now, tell us pray, without de-lay, what does she say? What
TENORS & BASSES.

Aye, aye, my boy! what cheer! what cheer! Now, tell us pray, without de-lay, what does she say? What

ff

RALPH.

The mai - den treats my suit with scorn, Re -

cheer! what cheer!

cheer! what cheer!

- jects my hum - ble gift, my la - dy. She says. I am ig - no - bly born, And

cuts my hopes a - drift, my la - dy.

Oh! cruel one! oh! cruel one!

Oh! cruel one! oh! cruel one!

DEADEYE.

She spurns your suit! O - ho! O - ho! I told you so! I told you so!

COUSIN HEBE.

Shall they submit? are they but slaves? Love comes a-like to high and low— Bri-

f

BOATSWAIN.

Shall we submit? are we but slaves? Love comes a-like to high and low— Bri-

CHORUS.

Shall they submit? are they but slaves? Love comes a-like to high and low— Bri-

f

Shall we submit? are we but slaves? Love comes a-like to high and low— Bri-

- tan-nia's sai-lors rule the waves, And shall they stoop to in-sult?

- tan-nia's sai-lors rule the waves, And shall we stoop to in-sult?

- tan-nia's sai-lors rule the waves, And shall they stoop to in-sult? No! no!

- tan-nia's sai-lors rule the waves, And shall we stoop to in-sult? No! no!

DEADEYE.

You must sub-mit, you are but slaves; A la-dy she! O-ho! O - ho! You low-ly

SOPRANOS.

toil-lers of the waves, She spurns you all- I told you so!

Shall they submit?
TENORS & BASSES.

Shall we submit?

COUSIN HEBE.

Shall they submit? are they but slaves

BOATSWAIN.

Shall we submit? are we but slaves

DEADEYE.

You must sub - mit you are but

are they but slaves?

Shall they submit?

are they but slaves?

are we but slaves?

Shall we submit?

are we but slaves?

Love comes a-like to high and low— Bri - tan - nia's sai - lor's
 Love comes a-like to high and low— Bri - tan - nia's sai - lor's
 slaves; A la - dy she! O - ho! O - ho! O - ho!
 Love comes a-like to high and low— Bri - tan - nia's sai - lor's
 Love comes a-like to high and low— Bri - tan - nia's sai - lor's

DEADEYE.

She spurns you all, She spurns you all— I told you so!

COUSIN HEBE & SOPRANOS.

rule the waves And shall they stoop to in - sult? No! no!

BOATSWAIN & BASS.

rule the waves And shall we stoop to in - sult? No! no!

RALPH. *Un poco più lento*

My friends, my leave of life I'm tak - ing, For oh, my heart, my heart is

break - ing; When I am gone, oh pri.thee, tell The maid that, as I died, I lov'd her

CHORUS.

well! Of life, a . las, his leave he's tak - ing, For

Of life, a . las, his leave he's tak - ing, For

ah! his faithful heart is break - ing. When he is gone we'll sure - ly

ah! his faithful heart is break - ing. When he is gone we'll sure - ly

that, as he died, he lov'd her well.

RALPH.

tell The maid as he died, he lov'd her well. Be warn'd, my
tell The maid as he died, he lov'd her well.



mess - mates all Who love in rank a - bove you- For Jo - sephine I



Tutti. CHORUS. SOPRANOS.

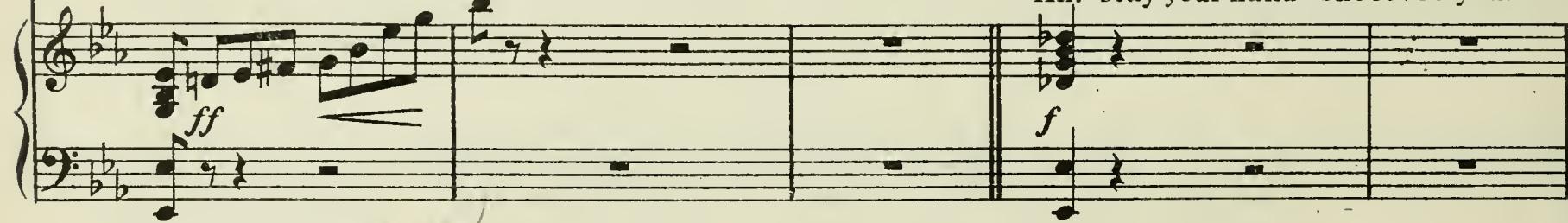
JOSEPHINE. RECIT.

fall!

Ah! stay your hand! I love you!

TENORS & BASSES.

Ah! stay your hand- she loves you!



SOPRANOS.

RALPH.

JOSEPHINE.

ff

Loves me?

Loves you!

TENORS & BASSES.

Yes! Yes! Ah yes! she loves

you!



Allegro vivace.

JOSEPHINE.

Oh joy, oh rapture un_foreseen, For now the sky is all se_rene, The

COUSIN HEBE.

Oh joy, oh rapture un_foreseen, For now the sky is all se_rene, The

RALPH.

Oh joy, oh rapture un_foreseen, For now the sky is all se_rene, The

Allegro vivace.

god of day-the orb of love, Has hung his en-sign high a_bove, The sky is all a-

god of day-the orb of love, Has hung his en-sign high a_bove, The sky is all a-

god of day-the orb of love, Has hung his en-sign high a_bove, The sky is all a-

-blaze.

We'll chase the lag_ging hours a_long, And

-blaze.

We'll chase the lag_ging hours a_long, And

-blaze.

With woo_ing words and lov . ing song, We'll chase the lag_ging hours a_long, And

if we find the mai - den coy, We'll mur - mur forth de - cor - ous joy In
 if we find the mai - den coy, We'll mur - mur forth de - cor - ous joy In
 if I find the mai - den coy, I'll mur - mur forth de - cor - ous joy In

p

drea - - - my roun - de - lays!

drea - - - my roun - de - lays!

drea - - - my roun - de - lays!

DEADEYE.

He thinks he's

f

won his Jo-seph-ine, But tho' the sky is now se - rene, A frowning thun - der-bolt a -

stacc.

- bove May end their ill - as-sor-ted love Which now is all a - blaze. Our

p

captain ere the day is gone Will be ex-treme-ly down up-on The wicked men who

art em - ploy To make his Jo - seph - ine less coy In ma-ny va - rious

cresc.

JOSEPHINE.

Oh joy, oh rapture un-foreseen. For now the sky is all se-rene, The

COUSIN HEBE.

Oh joy, oh rapture un-foreseen. For now the sky is all se-rene, The

RALPH.

Oh joy, oh rapture un-foreseen. For now the sky is all se-rene, The

ways.

Our captain soon, unless I'm wrong, Will be ex-

sf *p*

God of day, the orb of love, Has hung his en - sign high a - bove, The

God of day, the orb of love, Has hung his en - sign high a - bove, The

God of day, the orb of love, Has hung his en - sign high a - bove, The

- treme - ly down up - on The wick - ed men who art em - ploy, Will be ex -

cres - - - cen - -

sky - - - is all a - - -

sky - - - is all a - - -

sky - - - is all a - - -

- treme - ly down up - on The wick - ed men, will be ex - tremely down up - on the men In many various

do f

- blaze, is all a - blaze, is all a -
 - blaze, is all a - blaze, is all a -
 - blaze, is all a - blaze, is all a -
 ways, In many various ways, Our captain soon will
p

- blaze, The sky is all, is all a - blaze.
 - blaze, The sky is all, is all a - blaze.
 - blaze, The sky is all, is all a - blaze.
 be extremely down up on The wicked men in many various ways.
cres - cen - do

JOSEPHINE.

p

This ve - ry night,

With -

HEBE.

With ba - ted breath,

RALPH.

With ba - ted breath,

And muf - fled oar,

*Exactly the same time.**pp staccato*

- out a light,

A cler - gy - man

As still as death

We'll steal a shore.

Shall

JOSEPHINE.

And then we can

RALPH.

make us one

Re -

BOATSWAIN.

At half - past ten,

JOSEPHINE.

COUSIN HEBE.

This ve - ry night, With

turn, for none.

BOATSWAIN.

Can part them then!

CHORUS.

This ve - ry night With

This ve - ry night, With

RALPH.

JOSEPHINE.

COUSIN HEBE.

RALPH.

ba - ted breath And muf-fled oar - With - out a light, As still as death We'll

ba - ted breath And muf-fled oar - With - out a light, As still as death They'll

ba - ted breath And muf-fled oar - With - out a light, As still as death They'll

JOSEPHINE.

RALPH.

COUSIN HEBE.

JOSEPHINE.

steal a shore. A cler gy man Shall make us one At half - past ten, And
BOATSWAIN.

At half - past ten,

steal a shore. A cler gy man Shall make them one At half - past ten, And

steal a shore. A cler gy man Shall make them one At half - past ten, And

JOSEPHINE.

then we can

This ve ry

MRS.CRIPPS.

Can part. them then! This

RALPH.

Re turn, for none

BOATSWAIN.

This

Can part them then!

This

This

then they can Re turn, for none Can part them then! This ve ry

then they can Re turn, for none Can part them then! This

pp

CARPENTER.

night, With bated breath And muffled oar, Without a light As still as death We'll steal ashore. A cler-gy-

ve - ry night, With ba - ted breath And muf - fled oar- With -

ve - ry night, With ba - ted breath And muf - fled oar- With -

ve - ry night, With ba - ted breath And muf - fled oar- With -

ve - ry night, With ba - ted breath And muf - fled oar- With -

night, With bated breath And muffled oar, Without a light As still as death We'll steal ashore. A cler-gy-

ve - ry night, With ba - ted breath And muf - fled oar- With -

sempre p e staco.

- man Shall make us one At half-past ten, And then we can Re-turn, for none Can part us then! A cler-gy-

- out a light, As still as death We'll steal a - shore. A

- out a light, As still as death We'll steal a - shore. A

- out a light, As still as death We'll steal a - shore. A

- man Shall make them one At half-past ten, And then they can Re-turn, for none Can part them then! A cler-gy-

- out a light, As still as death We'll steal a - shore. A

man Shall make us one At half-past ten, And then we can Re-turn, for none Can part us then! This ve-ry
 cler - gy - man Shall make them one At half - past ten. This ve-ry
 cler - gy - man Shall make them one At half - past ten. This ve-ry
 cler - gy - man Shall make them one At half - past ten. This ve-ry
 cler - gy - man Shall make them one At half - past ten. This ve-ry
 man Shall make them one At half-past ten, And then they can Re-turn, for none Can part them then! This ve-ry
 cler - gy - man Shall make them one At half - past ten. This ve-ry

man Shall make us one At half-pastten, And then we can Re-turn, for none, none,

man Shall make them one At half-pastten, And then they can Re-turn, for none, ff none,

man Shall make us one At half-pastten, And then we can Re-turn, for none, ff none,

man Shall make them one At half-pastten, And then they can Re-turn, for none, ff none,

man Shall make them one At half-pastten, And then they can Re-turn, for none, ff none,

man Shall make them one At half pastten, And then they can Re-turn, for none, ff none,

man Shall make them one At half pastten, And then they can Re-turn, for none, ff none,

part us then!

part them then!

part us then!

none Can part them then!

p

DEADEYE. *Recit. Moderato.*

For - - bear, nor car - ry out the scheme you've plann'd, She is a

pp

la-dy - you a fore-mast hand! Re - mem - ber, she's your gallant captain's daughter,

Allegro.
CHORUS. Tutti.

And you, the mean - est slave that crawls the wa - ter! Back, ver - min,

back, Nor mock us! Back, ver - min, back, You shock us!

Allegro con brio.

SOPRANOS. *ff*

Let's give three cheers for the sai . lor's bride Who casts all thought of rank a . side—Who

TENORS & BASSES.

Let's give three cheers for the sai . lor's bride Who casts all thought of rank a . side—Who

gives up home and for - tune too, For the hon - est love of a sai . lor true! Tra,

gives up home and for - tune too, For the hon - est love of a sai . lor true! Tra,

give three cheers for the sai - lor's bride, Who casts all thought of rank a - side— Who

give three cheers for the sai - lor's bride, Who casts all thought of rank a - side— Who

gives up home and for - tune too For the hon - est love of a sai - lor true!

gives up home and for - tune too For the hon - est love of a sai - lor true!

JOSEPHINE, COUSIN HEBE, MRS. CRIPPS & SOPRANOS.
Vivace.

For a British tar is a soaring soul As

p

free as a moun_tain bird; His en-er-get_ic fist should be ready to re-sist A

{

dic_ta_to_rial word! His eyes should flash with an in-born fire, His

{

brow with scorn be wrung; He ne_ever should bow down to a dom_i_neering frown, Or the

{

tang of a ty_rant tongue.

RALPH, BOATSWAIN & CARPENTER.

TENORS & BASSES. Unison.

His nose should pant and his lip should curl, His

cheeks should flame and his brow should furl, His bosom should heave and his

cresc.

heart should glow, And his fist be ever ready for a knock-down blow.

f

SOPRANOS.

His foot should stamp and his throat should growl, His

RALPH with TENORS.

BOATSWAIN & CARPENTER, with BASSES.

His foot should stamp and his throat should growl, His

hair should twirl and his face should scowl; His eyes should flash and his breast protrude, And

hair should twirl and his face should scowl; His eyes should flash and his breast protrude, And

JOSEPHINE.

this should be his cus-tom-a-ry at - ti-tude, His eyes _____ should flash, his
COUSIN HEBE.

this should be his cus-tom-a-ry at - ti-tude, His eyes _____ should flash, his
RALPH.

this should be his cus-tom-a-ry at - ti-tude, His eyes _____ should flash, his
BOATSWAIN.

this should be his cus-tom-a-ry at - ti-tude, His eyes _____ should flash, his
CARPENTER.

this should be his cus-tom-a-ry at - ti-tude, His eyes _____ should flash, his
SOPRANOS.

this should be his cus-tom-a-ry at - ti-tude, his at - ti - tude,
TENORS & BASSES.

this should be his cus-tom-a-ry at - ti-tude, his at - ti - tude,

breast pro-trude, His eyes _____ should

his at - ti-tude, his cus-tom-a-ry

his at - ti-tude, his cus-tom-a-ry

Stringendo.

flash, his eyes should flash, his breast pro -

flash, his eyes should flash, his breast pro -

flash, his eyes should flash, his breast pro -

flash, his eyes should flash, his breast pro -

flash, his eyes should flash, his breast pro -

at - ti - tude, his at - ti - tude, his

at - ti - tude, his at - ti - tude, his

Stringendo.

Music score for "The Eyes Have It" featuring six staves of vocal parts and a basso continuo staff. The vocal parts are labeled "yes," "His eyes," and "eyes" above the notes. The basso continuo staff shows sustained notes and basso continuo markings.

face, his face should scowl;
face should scowl, His eyes should flash, His breast pro-trude, And this should be his
face should scowl, His eyes should flash, His breast pro-trude, And this should be his

And this his at - - - - - tude.

And this his at - - - - - tude.

And this his at - - - - - tude.

And this his at - - - - - tude.

And this his at - - - - - tude.

And this his at - - - - - tude.

cus-tom-a-ry at - - - - - ti - tude.

cus-tom-a-ry at - - - - - ti - tude.

ff

1. 2.

rall.

END OF ACT I.

ENTR'ACTE.

Tempo moderato.

PIANO.

The musical score consists of ten staves of piano music. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. It features a bassoon-like line in the bass clef staff below. Dynamics include 'mf' (mezzo-forte) and 'p' (piano). The second staff continues the bass line. The third staff introduces a treble line with eighth-note patterns. The fourth staff shows a continuation of the bass line. The fifth staff features a treble line with sixteenth-note patterns. The sixth staff continues the bass line. The seventh staff shows a treble line with eighth-note patterns. The eighth staff continues the bass line. The ninth staff features a treble line with sixteenth-note patterns. The tenth staff concludes with a bass line and a 'coda.' marking.

Act II.



Nº 13.

SONG—(Captain Corcoran.)

Moderato.

VOICE.

PIANO.

CAPTAIN C.

Fair moon, to thee I sing! Bright re-gent of the hea - vens,
 Say, why is ev 'ry - thing Ei - ther at six-es or at se - vens?
 Say, why is ev 'ry - thing Ei - ther at six-es or at se - vens? I have

The musical score consists of three staves. The top staff is for the Voice, starting with a treble clef, a key signature of one sharp, and a common time signature. The middle staff is for the Piano, with a treble clef, a key signature of one sharp, and a common time signature. The bottom staff is for Captain C., with a treble clef, a key signature of one sharp, and a common time signature. The score includes lyrics for the first two staves. The piano part features various dynamics such as *p* (piano), *fz* (fortissimo), and *p a tempo*. The vocal part has a melodic line with eighth and sixteenth note patterns. The piano part provides harmonic support with sustained notes and chords.

liv'd hi - ther - to Free from the breath of
 slan - der, Be - lov'd by all my crew, A
 real - ly po - pu - lar Com - man - der. But now my kind - ly crew re -
 bel, — My daughter to a tar is par - tial. Sir
 Jo - seph storms, and, sad to tell, He threat - ens a court -
 cresc.

- mar - - tial! Fair moon, to thee I sing!
dim. *p*

Bright re - gent of the hea - - vens, Say, why is
pp

ev - 'ry - thing Ei - ther at six - es or at se - vens?
rall.

Fair moon, to thee I sing, — . Bright re - gent of the
colla voce

heav'ns!
a tempo *p*

Nº 14.

DUET—(Mrs. Cripps and Captain Corcoran.)

Allegro.

VOICE.

MRS. CRIPPS.

Things are sel - dom what they seem,

Skim milk mas - que - rades as cream; High - lows pass as pa - tent leathers.

CAPTAIN C.

Jack - daws strut in pea - cocks' feathers. Ve - ry true, so they do.

MRS. CRIPPS.

Black sheep dwell in ev - 'ry fold, All that glit - ters is not gold;

I don't see at what you're dri - ving, Mystic la - dy, mystic la - dy.

MRS. CRIPPS.

Stern con-vic - tion's o'er him steal-ing That the mys - tic la - dy's deal - ing

CAPTAIN C.

Stern con-vic - tion's o'er me steal-ing That the mys - tic la - dy's deal - ing

In ora - cu-lar re - vealing.

That is so.

In ora - cu-lar re - vealing. Yes, I know.

CAPTAIN C.

Tho' I'm a ny - thing but clever I could talk like that for e - ver! Once a cat was

p

MRS. CRIPPS.

kill'd by care, On - ly brave de - serve the fair. Ve - rytrue, so they do:

CAPTAIN C.

Wink is of - ten good as nod, Spoils the child who spares the rod;

MRS. CRIPPS.

Thirs - ty lambs run fox - y dangers, Dogs are found in ma - ny mangers. Fre-quentlee!

CAPTAIN C.

I a-gree. Paw of cat the chest - nut snatches, Worn out garments

show new patches; On - ly count the chick that hatches,

Men are grown up catch - y catchies.

MRS CRIPPS.

Yes, I know that is so, Tho' to catch my drift he's striv-ing, I'll dis-

- sem - ble! I'll dis - sem - ble! When he sees at what I'm

driv - ing, Let him trem - ble! Let him trem - ble!

MRS CRIPPS.

Tho' a mys - tic tone I bor - row, He will learn the truth with sor - row;

CAPTAIN C.

Tho' a mys - tic tone you bor - row, I shall learn the truth with sor - row;

Here to-day and gone to-mor.. row. That is so.

Here to-day and gone to-mor - row. Yes, I know.

I'll dis.. semble, I'll dis.. semble, Lethim tremble! Lethim

Tho' a mys - tic tone you borrow, I shall learn the truth with sorrow,

tremble! Lethim tremble! Yes, I know, that is so.

Here to-day and gone to-morrow, Yes, I know, that is so.

Nº 15.

SCENA—(Josephine.)

Andante.

VOICE. PIANO.

The hours creep on a - pace.

My

guil - tyheart is quak-ing; Oh, that I might re - trace The step that I am

tak - ing; It's fol - ly it were ea - sy to be shew-ing: What I am giv - ing

up, and whither go - - - ing! { On the one hand, papa's luxurious home, hung with ancestral armour and old brasses,

Carved oak and tapestry from distant Rome,
rare "blue and white" Venetian finger - } glass - es,

Rich Oriental rugs,
luxurious sofa } pil - lows, And

ev - 'rything that is - n't old, from Gil-lows!

And, on the other, a dark and dingy room
in some back street with stuffy children } crying,

Where organs yell, and clacking housewives
fume, and clothes are hanging out all day a - } dry - ing,

With one cracked looking -
glass to see your face in, } and

Allegro con spirito.

dinner served up
in a pudding - } ba - sin!

cresc. molto. } f

A sim - ple sai - lor, low - ly born; Un - let-ter'd and un -

p

- known; Who toils for bread from ear - ly morn Till half the night has

flown, Till half the night has flown. No gold - en rank can

he im-part, No wealth of house or land; No for-tune, save his

cresc.

trus-ty heart, And hon - est,brown right hand,his trus - ty heart, and brown right hand; And

f

yet he is so won'drous fair, That love for one so pass-ing rare, So

p

peer-less in his man-ly beau-ty, Were lit-tle else than so-lemn du-ty, Were

p

rallentando

lit-tle else than so-lemn du-ty! Oh god of

rall.

adlib. *a tempo*

love and god of rea-son say,— Which of you twain shall my poor heart o-beay? A

p

sim-ple sai-lor, low-ly born, Un-let-ter'd and un-known,— No

gold - en rank can he im-part, No wealth of house or land, No

for-tune, save his trus-ty heart, And hon - est,brown right hand,his trus-ty heart and right

cresc.

hand, Oh god of love and god of rea - son, say, Which of you

cresc.

twain shall my poor heart,- my poor heart o -

mf

bey, God of love, god of reason, god of reason, god of love, say,

cresc.

f_s

f_z

Which shall my poor heart o - bey? Oh

god of love and god of rea - son, say, Oh god of love and god of rea - son,

say, Which of you twain shall my poor heart o - bey, my

heart o - bey Which shall my heart, — my heart o -

- bey.

Nº 16. TRIO.—(Josephine, Captain Corcoran, and Sir J. Porter.)

Allegro vivace.

PIANO.

JOSEPHINE.

3. Ne_ver mind the why and where_ore, Love can le _ vel ranks, and

CAPTAIN C.

1. Ne_ver mind the why and where_ore, Love can le _ vel ranks, and

SIR J. PORTER.

2. Ne_ver mind the why and where_ore, Love can le _ vel ranks, and

therefore I ad _ mit the ju . ris _ dic _ tion; A _ bly have you play'd your part, You have
therefore, Though his Lordship's station's migh _ ty, Though stu - pen_dous be his brain, Though her
therefore, Though your nau _ ti _ cal re _ la _ tion In my set could scarcely pass, Though you

carried firm conviction To my hes-i-ta-ting heart.
 tastes are mean and flighty, And her for-tune poor—and plain—
 oc-cu-py a sta-tion In the low-er mid-dle class—

CAPTAIN C. & SIR J. PORTER. (*every time.*)

Ring the mer-ry bells on board ship, Rend the air with warb-ling wild,

CAPTAIN C.

CAPTAIN C.
(*each verse.*)

SIR J. PORTER.

For the u-nion of his Lord-ship With a hum-ble cap-tain's child. For a
 of my Lord-ship With a hum-ble cap-tain's child. For a

JOSEPHINE.
(*each verse.*)SIR J. PORTER.
(*each verse.*)

hum - ble cap-tain's daugh-ter, For a gal - lant cap-tain's daugh-ter And a

JOSEPHINE.

Lord who rules the wa - ter. And a tar who ploughs the wa - ter.

*Sf**p*

JOSEPHINE. 1st & 2nd Verses.

Let the air with joy be la - den, Rend with songs the air a - bove,

CAPTAIN C. & SIR J. PORTER.

Let the air with joy be la - den, Rend with songs the air a - bove,

For the u_nion of a mai-den With the man who owns her love.

For the u_nion of a mai-den With the man who owns her love.

f

f 3rd Verse.

Let the air with joy be laden,

CAPTAIN C. & Sir J. PORTER.

Ring the mer - ry bells on board ship,

For the u_nion of a maid_en,

For her u_nion with his Lord_ship,

Rend with songs the air a_bove, For the man who owns her love,

Rend with songs the air a_bove, For the man who owns her love,

f

A musical score for piano and voice, featuring two staves. The top staff is for the voice (soprano) and the bottom staff is for the piano. The music is in common time, with a key signature of three sharps. The vocal part consists of two lines of lyrics: "Rend with songs the air a - bove, For the man who owns" and "her love." The piano part includes dynamic markings like *f* (fortissimo) and *p* (pianissimo), and various chords and arpeggiated patterns.

Rend with songs the air a - bove, For the man who owns

Rend with songs the air a - bove, For the man who owns

her love.

her love.

Nº 17.

DUET—(Captain Corcoran and Deadeye.)

DEADEYE.

VOICE.



Kind. Captain, I've im - por - tant in - for - ma -

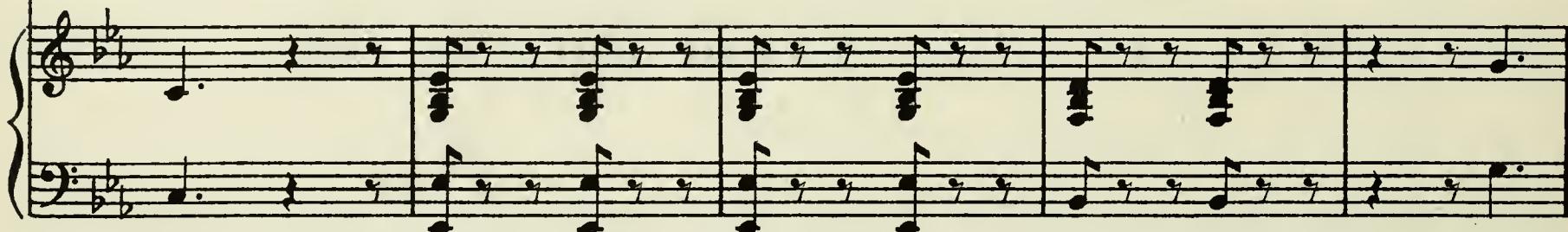
PIANO.



- tion-

Sing hey, the kind Com - man - der that you are -

A -



- bout a cer - tain in - ti-mate re - la -

tion, Sing hey, the mer - ry



CAPTAIN C.

The mer - ry, mer - ry mai - den, The

mai - den and the tar.

The mer - ry, merry



mer - ry, mer - ry mai - den, Sing hey, the mer - ry mai - den and the

mai - den, The me. mer - ry mai - den, The mai - den and the

CAPTAIN C.

tar.

Good

tar.

fel - low, in con - un - drums you are speak - - ing - Sing hey, the mys - tic

sai - lor that you are

The an - swer to them vainly I am

seek - - ing, Sing hey, the mer - ry mai - den and the tar.

The mer - ry, mer - ry mai - den, The mer - ry, mer - ry mai - den, Sing

The mer - ry mer - ry mai - den, The mer - ry, mer - ry

hey. the mer - ry mai - den - and the tar.

mai - den, The mai - den - and the tar.

DEADEYE.

3. Kind Cap - tain, your young la - dy is a - sigh - - - ing - Sing

hey, the sim - ple Cap - tain that you are - This ve - ry night with

Rack-straw to be fly - - - ing, Sing hey, the mer - ry mai - den and the

CAPTAIN C.

The mer - ry, mer - ry mai - den, The

DEADEYE.

tar.

The mer - ry, mer - ry

mer - ry, mer - ry mai - den, The much too mer - ry mai - den and the
mai - den, The mer - ry, mer - ry mai - den, The mai - den and the

CAPTAIN C.

CAPTAIN C.
tar. 4. Good
tar.

fel - low, you have giv - en time - ly warn - ing - Sing hey, the thoughtful

sai - lor that you are -

I'll talk to Master Rack-straw in the

morn - - ing, Sing hey, the cat - o' - nine - tails and the tar.

The mer - ry cat - o' - nine - tails, The mer - ry cat - o'

The mer - ry cat - o' - nine - tails, The

- nine - tails, The mer - ry cat - o' - nine - tails and the tar.

mer - ry cat, The mer - ry cat - o' - nine - tails and the tar.

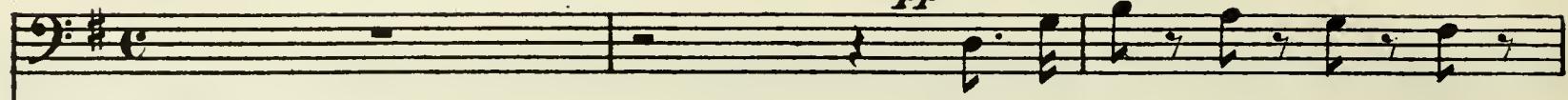


Nº 18.

SOLI and CHORUS.

Moderato.

VOICE.

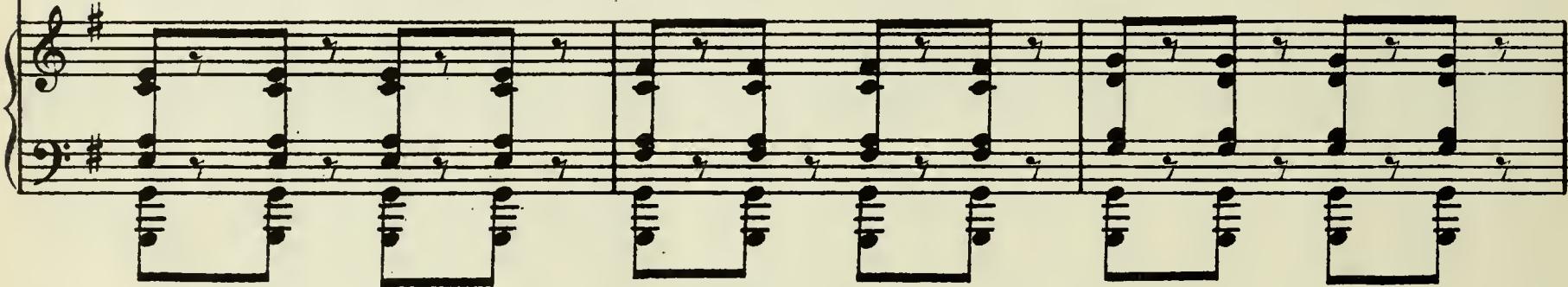
*pp* TENORS & BASSES.

Care - ful - ly on tip - toe

PIANO.



steal - ing, Breath-ing gent - ly as we may, Ev -'ry



step with cau - tion feel - ing, We will soft - ly steal a - way. Goodness



DEADEYE.

CHORUS OF MEN.



me!

why, what was that?

Si - lent be,

it was the cat!

It



CAPTAIN C.

was, it was the cat! They're right, it was the

cresc.

p

CHORUS OF MEN.

cat! Pull a shore in fash - ion stea - dy, Hy-men -

dim.

will de - fray the fare, For a cler - gy - man is

rea - dy To u - - nite the ha - py pair. Good - ness

ff

DEADEYE.

me why, what was that? Silent be, a-gain the

CHORUS OF MEN.

CAPTAIN C.

cat! It was a-gain the cat! They're

p JOSEPHINE.

Ev -'ry step with cau - tion

p RALPH.

Ev -'ry step with cau - tion

right,

it was the cat!

with cau - tion

DEADEYE.

Ev -'ry step with cau - tion

pp

pp

feel-ing, We will soft - ly steal a-way, Ev'-ry step with cau-tion
 feel-ing, We will soft - ly steal a-way, Ev'-ry step with cau-tion
 feel-ing, They will soft - ly steal a-way, Ev'-ry step with cau-tion
 feel-ing, They will soft - ly steal a-way, Ev'-ry step with cau-tion
TENORS.
 We will steal a - way, Ev'-ry step, ev'-ry step with cau-tion
BASSES.
 We will steal a - way, Ev'-ry step, ev'-ry step with cau-tion

rall.
 feel-ing, We will steal a - - - way.
 feel-ing, We will steal a - - - way.
 feel-ing, They will soft - - - ly steal a-way.
 feel-ing, They will soft - - - ly steal a-way.
 feel-ing, We will soft - - - ly steal a-way.
 feel-ing, We will soft - - - ly steal a-way.

rall.
 Allegro.
 ff (3) accel.

CAPTAIN C.

Vivace.

Hold!

Pretty daugh - ter of mine, I in -

ff

sist up - on knowing Where you may be go-ing With these sons of the brine;

For my ex - cel-lent crew, Tho' foes they could thump a-ny, Are

CHORUS OF MEN.

scarce - ly fit com - pa-ny, My daugh-ter, for you, Now, hark at that, do! Tho'

RALPH. *p*

foes we could thump any, We're scarcely fit com-pa-ny For a la-dy like you! Proud

of - fi - cer, that haughty lip un - curl!
Vain man, suppress that su-per-ci-llious

sneer, For I have dard to love your match less girl, A

CAPTAIN C.

fact well known to all my mess - mates here! Oh, hor - ror!

JOSEPHINE. *p*

He, hum - ble, poor, and low - ly born, The mean - est in the -

RALPH. *p*

I, hum - ble, poor, and low - ly born, The mean - est in the

p

port di - vi - sion - The butt of e - pau - let - ted scorn - The

port di - vi - sion - The butt of e - pau - let - ted scorn - The

mark of quar - ter - deck de - ri - sion, Has dard' to raise his

mark of quar - ter - deck de - ri - sion, Have dard' to raise my

worm - y eyes A - bove the dust to which you'd mould him, In man - hood's glor - ious

worm - y eyes A - bove the dust to which you'd mould me, In man - hood's glor - ious

(B) BOATSWAIN.

pride to rise, He is an Eng - - - lish - man, be.
 pride to rise, I am an Eng - - - lish - man, be.

hold him!

hold me! He

CHORUS. TENORS. ff
 He is an Eng - - - - lish - man!

BASSES. ff He is an Eng - - - - lish - man!

ff

Moderato. *Processional tempo*
 is an English-man For he him-self has said it, And it's greatly to his
p stacc.

cre - dit, That he is an Eng - lish - man! For he

f

That he is an Eng - lish - man!

f

That he is an Eng - lish - man!

f *p*

might have been a Roo - sian, A French, or Turk or Proo - sian, Or per -haps I - tal - i - an!

p

- an! But in spite of all temp - ta - tions To be -

TENORS & BASSES.

Or per -haps I - tal - i - an!

p

long to o - ther na - tions, He re - mains an Eng - lish - man! He re
 mains an Eng - lish - man! CHORUS OF MEN..
f a tempo
 For in spite of all temp -
 tations To be - long to o - ther na - tions, He re - mains an Eng - lish - man!
 He re - mains an Eng - lish - man!
 man! He re - mains an Eng - lish - man!
rall.

CAPT. C.

In ut - ter-ing a re - pro-bation To a ny Brit-ish

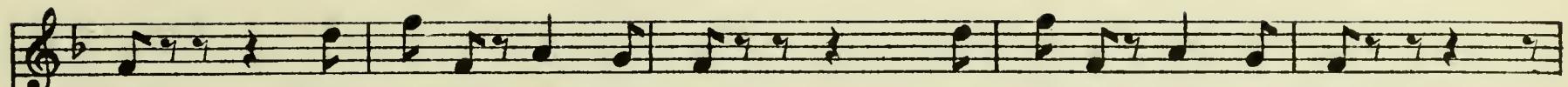
p

tar, I try to speak with mod - e - ra-tion, But you have gone to

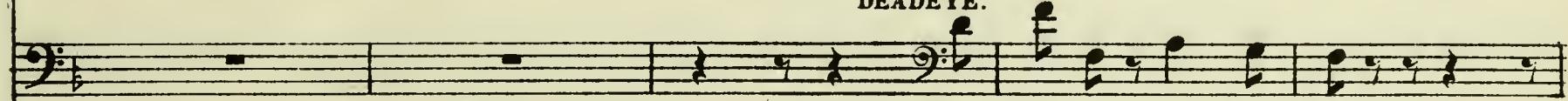
far. I'm ve - ry sor - ry to dis - par-age A hum - ble fore - mast

lad, But to seek your cap - tain's child in mar-riage Why, dam-me, it's too

f



DEADEYE.



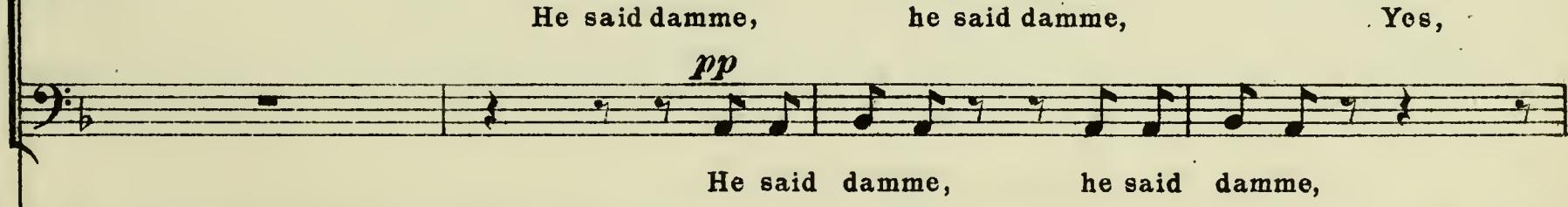
SOPRANOS.



TENORS & BASSES.



COUSIN HEBE.



- bear-ing! Don't go near him - don't go near him - He is swearing - he is
 he said dam-me, he said dam-me, he said dam-me, Yes,
 Yes, he said dam-me, dam-me, dam-me, dam-me, Yes,

SIR J. PORTER.

swearing! My pain and my dis-tress, I find it is not
 dam-me.
 dam-me.

Moderato.

ea-sy to ex-press; My a-maze-ment my sur-prise-You may learn from the ex-

CAPTAIN C.

- pres - sion of my eyes! My lord— one word— the facts are not before you: The

word was in - ju - di-cious, I al - low, But hear my ex - pla -

SIR J. PORTER.

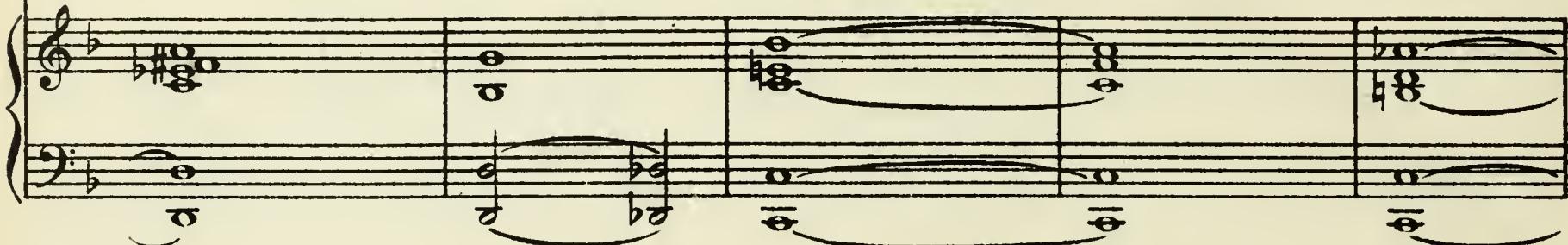
- na-tion, I im-plore you, And you will be in - dignant too, I vow! I will

hear of no de - fence, At - tempt none if you're sen-sible. That word of e - vil

sense, is wholly in - de - fens-ible. Go, ri-bald, get you hence To your



ca-bin with ce - le-ri-ty. This is the con-se - quence Of ill - ad - vised as -



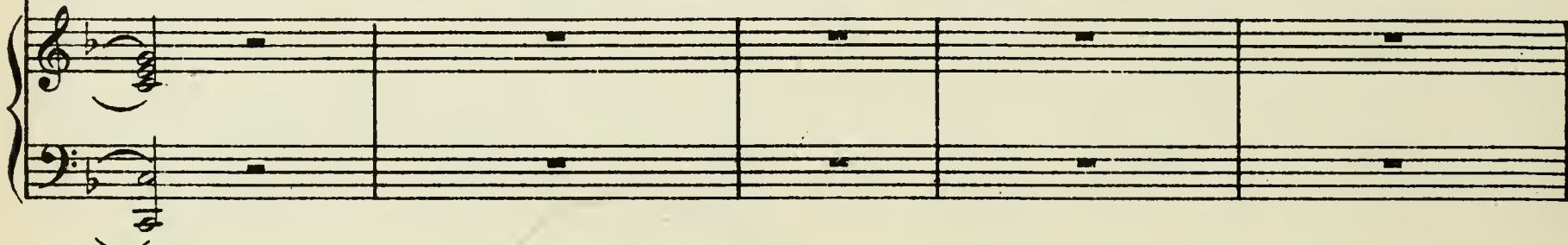
SIR J. PORTER.



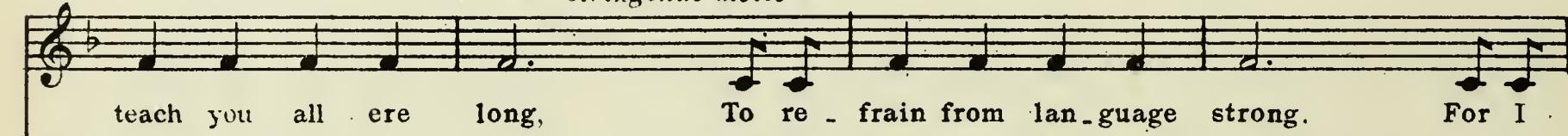
For I'll

This is the con-se - quence Of ill - ad - vised as - pe-ri-ty!
TENORS & BASSES.

This is the con-se - quence Of ill - ad - vised as - pe-ri-ty!



stringendo molto



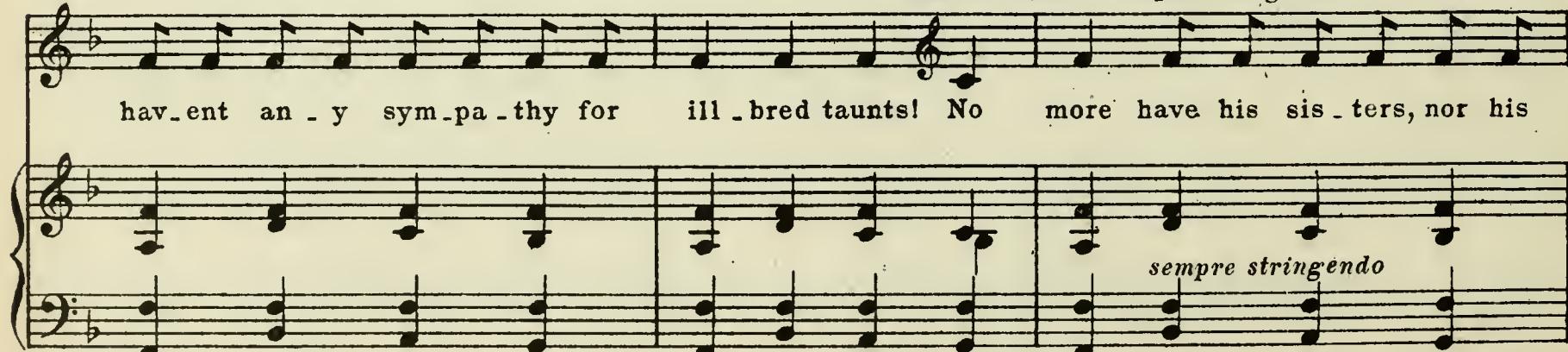
teach you all - ere long,

To re - frain from lan - guage strong.

For I -



COUSIN HEBE. *sempre stringendo*



hav - ent an - y sym - pa - thy for ill - bred taunts! No more have his sis -ters, nor his

sempe stringendo

cousins, nor his aunts.

cresc.

No more have his sisters, nor his cousins, nor his aunts, No
cresc.

No more have his sisters, nor his cousins, nor his aunts, No

cresc.

vivace

more have his sisters, nor his cousins, nor his aunts, His cousins, nor his sisters Whom he
more have his sisters, nor his cousins, nor his aunts, His cousins, nor his sisters Whom he

vivace

reck ons up by doz ens, nor his aunts! ff For he
reck ons up by dez ens, nor his aunts! ff For he

f ff

And its

is an English man! For he him self has said it, And it's

is an English man! For he him self has said it, And it's

That he

greatly to his credit That he is an English man, That he

greatly to his credit That he is an English man, That he

8va

rall:

is an Eng - - - - - lish man!

rall.

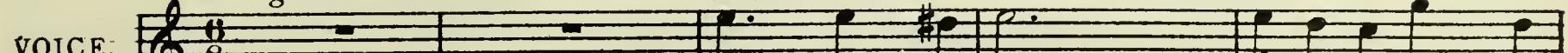
rall.

Nº 19.

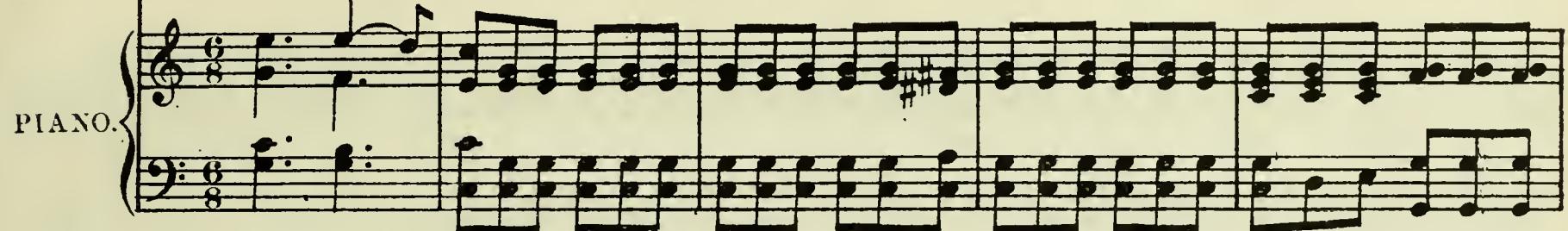
OCTETT and CHORUS.

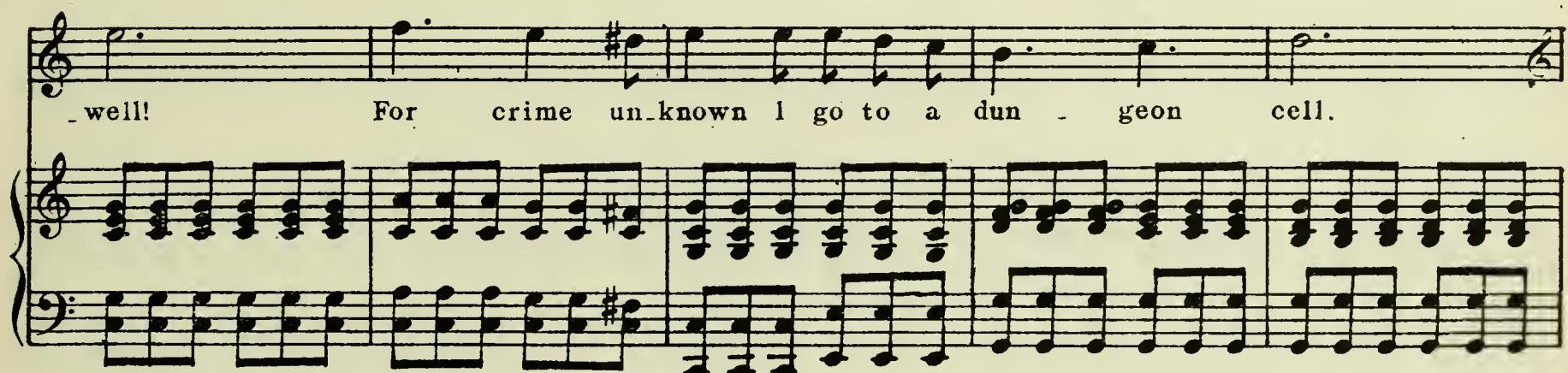
Allegretto moderato.

RALPH.

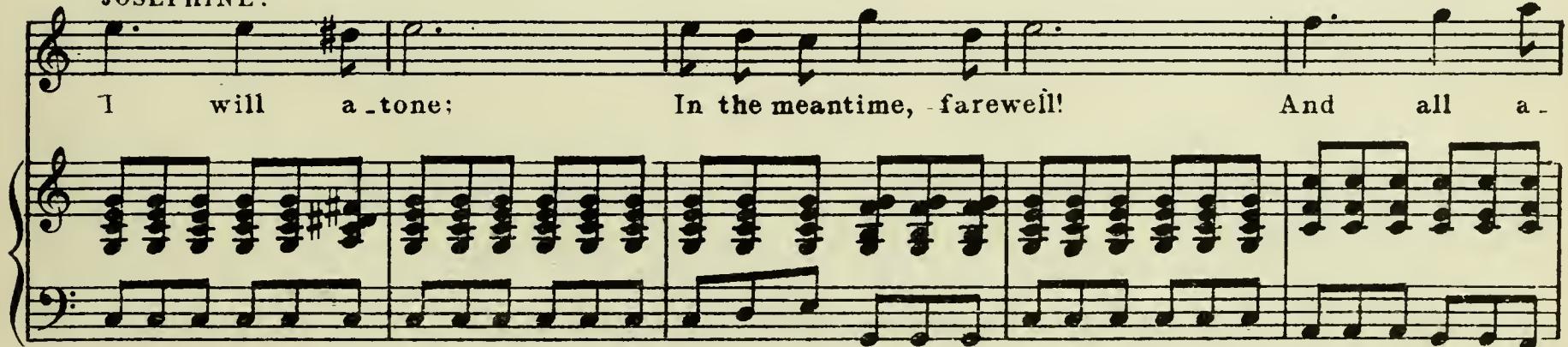
VOICE: 

RALPH.
Fare - well, my own, Light of my life, rare.

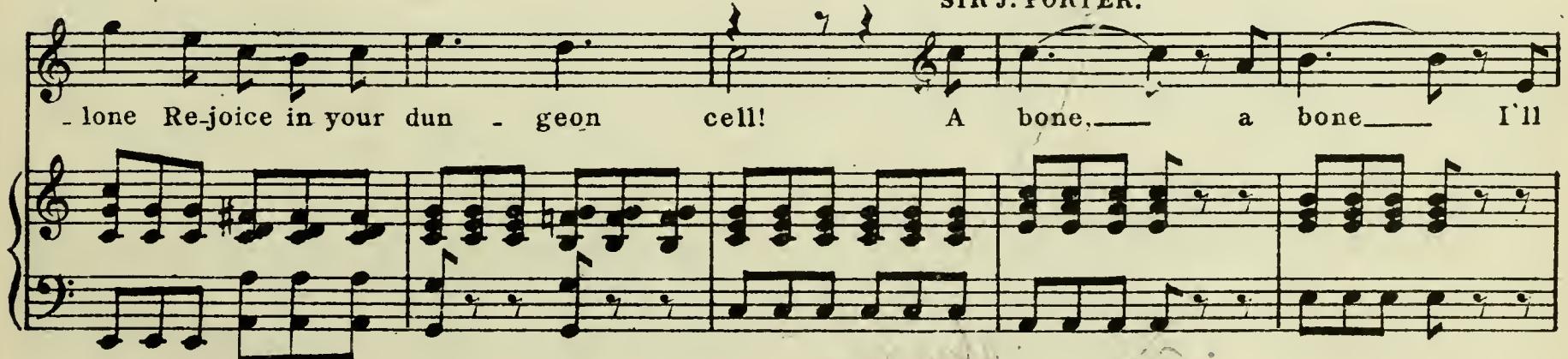
PIANO. 



JOSEPHINE.

I will a-tone; In the meantime, farewell! And all a-


SIR J. PORTER.

- lone Re-joice in your dun-geon cell! A bone, — a bone — I'll


pick with this sailor fell; Let him be shown At once to his dun - geon cell.

COUSIN HEBE.

p He'll hear no tone Of the maiden he loves so well! No te - le -
DEADEYE.

p He'll hear no tone Of the maiden he loves so well! No te - le -
BOATSWAIN.

p He'll hear no tone Of the maiden he loves so well! No te - le -
CARPENTER.

p He'll hear no tone Of the maiden he loves so well! No te - le -

MRS. CRIPPS.

phone Com - mu - ni - cates with his cell! But when is known - The

- phone Com - mu - ni - cates with his cell!

- phone Com - mu - ni - cates with his cell!

- phone Com - mu - ni - cates with his cell!

secret I have to tell, Wide will be thrown, The door of his dungeon cell.
cresc.

mf JOSEPHINE.

Fare - well, my own, Light of my life, fare - well! And all a -

mf COUSIN HEBE.

He'll hear no tone Of her he loves so well! Let him be

mf MRS. CRIPPS.

He'll hear no tone Of her he loves so well! For crime un -

mf RALPH.

Fare - well, my own, Light of my life, fare - well! For crime un -

mf SIR J. PORTER.

He'll hear no tone Of her he loves so well! Let him be -

mf DEAD EYE.

He'll hear no tone Of her he loves so well! For crime un -

mf BOATSWAIN

He'll hear no tone Of her he loves so well! For crime un -

mf CARPENTER.

He'll hear no tone Of her he loves so well! For crime un -

CHORUS. SOPRANOS.

For crime un -

TENORS & BASSES.

For crime un -

cresc. *molto*

lone Rejoice in your dun - geon, your dun - geon cell!

cresc. *molto*

shown At once to a dun - geon, a dun - geon cell!

cresc. *molto*

known He goes to a dun - geon, a dun - geon cell!

cresc. *molto*

known I go to a dun - geon, a dun - geon cell!

cresc. *molto*

shown At once to his dun - geon, his dun - geon cell!

cresc. *molto*

known He goes to a dun - geon, a dun - geon cell!

cresc. *molto*

known He goes to a dun - geon, a dun - geon cell!

cresc. *molto*

known He goes to a dun - geon, a dun - geon cell!

cresc. *molto*

known He goes to a dun - geon, a dun - geon cell!

cresc. *molto*

known He goes to a dun - geon, a dun - geon cell!

(Brass.)

trem. *f*

SIR J. PORTER.

My pain and my dis - tress, A gain it is not ea - sy to ex - press; My a -

- maze - ment, my sur - prise, A.gain you may dis - co - ver from my eyes!

CHORUS. *p*

How

p

How

MRS. CRIPPS.

Hold!

Ere up-on your

ter - ri - ble the as - pect of his eyes!

ter - ri - ble the as - pect of his eyes!

loss you lay much stress, A long con-ceal-ed crime I would con - fess!

p

pp

Nº 20.

LEGEND.—(Mrs. Cripps and Chorus.)

MRS. CRIPPS.

VOICE.

1. A

PIANO.

tremolo

ma - ny years a - go, When I was young and charming, As some of you may

know, I prac - tis'd ba - by - farming.

SOPRANOS.

NOW THIS IS MOST A - LARMING! WHEN

TENORS & BASSES.

NOW THIS IS MOST A - LARMING! WHEN

she was young and charming She practis'd ba - by - farming, A ma - ny years a -
 she was young and charming She practis'd ba - by - farming, A ma - ny years a -

MRS. CRIPPS.

Two ten - der babes I nuss'd, One was of low con - di - tion; The

- go!

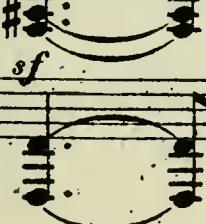
- go!

o - ther up - per - crust, A re - gu - lar pa - trician.

Now this is the po -

Now this is the po -

cresc.



p

cresc.

- sition,- One was of low con - di tion, The o - ther a pa - tri-cian, A

cresc.

- sition,- One was of low con - di tion, The o - other a pa - tri-cian, A

MRS. CRIPPS.

2. Oh, bit-ter is my

ma - ny years a - go!

ma - ny years a - go!

p

cup! How e - ver could I do it? I mix'd those chil - dren up, And

not a crea _ ture knew it!

How e _ ver could you do it? Some day, no doubt, you'll

How e _ ver could you do it? Some day, no doubt, you'll

rue it, Al_though no crea_ture knew it, So ma_ny years a _ go!

rue it, Al_though no crea_ture knew it, So ma_ny years a _ go!

time each lit _ tle waif For_sook his fos _ ter - mo_ther: The well-born babe was

cresc.

Ralph- Your cap - tain was the o - ther!

They left their fos - ter - mo - ther, The
They left their fos - ter - mo - ther, The

p

one was Ralph, our brother, Our cap - tain was the o - ther, A

cresc. *cresc.* one was Ralph, our brother, Our cap - tain was the o - other, A

p *A*

rall.

many years a - go!

rall.

many years a - go!

rall.

many years a - go!

a tempo

p

Nº 21.

FINALE.

Allegro vivace.

JOSEPHINE.

Oh joy, oh rapt ure

COUSIN HEBE.

Oh joy, oh rapt ure

RALPH.

Oh joy, oh rapt ure

DEADEYE.

Oh joy, oh rapt ure

Allegro vivace.

PIANO.

f

un - for - seen! The cloud - ed sky is now se - rene, The god of day, the

un - for - seen! The cloud - ed sky is now se - rene, The god of day, the

un - for - seen! The cloud - ed sky is now se - rene, The god of day, the

un - for - seen! The cloud - ed sky is now se - rene, The god of day, the

orb of love, Has hung his en-sign high a - bove; The sky is all a -

orb of love, Has hung his en-sign high a - bove; The sky is all a -

orb of love, Has hung his en-sign high a - bove; The sky is all a -

orb of love, Has hung his en-sign high a - bove; The sky is all a -

blaze. We'll chase the lag-ging

blaze. They'll chase the lag-ging

blaze. With woo-ing words and lov-ing song We'll chase the lag-ging

blaze. With woo-ing words They'll chase the lag-ging hours a -

hours a long, And if he finds the maid en coy, We'll mur mur forth de
 hours a long, And if he finds the maid en coy, They'll mur mur forth de
 hours a long, And if I finds the maid en coy, We'll mur mur forth de
 - long, And if he finds the maid en coy, They'll mur mur forth de

p

cresc.

p

cresc.

p

cresc.

p

cresc.

co rous joy, In dream - - - - - y roun de || 2

co rous joy, In dream - - - - - y roun de || 2

co rous joy, In dream - - - - - y roun de || 2

co rous joy, In dream - y roun - de lays, in roun de || 2

lays.

lays.

lays.

CAPTAIN C.

CHORUS OF MEN.

lays. For he's the captain of the Pin-a-fore, And a right good cap-tain

CAPTAIN C.

too! And though be-fore my fall I was cap-tain of you all, I'm a

CHORUS OF MEN.

mem-ber of the crew. And though before his fall He was cap-tain of us all, He's a

CAPTAIN C.

mem - ber_ of the crew. I shall mar - ry with a wife In my

hum - ble rank of life! And you, my own, are - she. I must

wan - der to and fro, But wher - ever I may go, I shall ne - ver be un - true to

CHORUS OF MEN. CAP. C. CHORUS OF MEN.

thee! What, ne _ ver? No, ne _ ver! What, ne _ ver?

CAP. C. CHORUS OF MEN. TENORS
only.

Hard - ly e _ ver! Hardly e _ ver be un - true to thee, Then

p

give three cheers, and one cheer more For the former captain of the Pin - a - fore, Then

p

give three cheers, and one cheer more For the former captain of the Pin - a - fore, Then

p

f

give three cheers, and one cheer more For the captain of the Pin - a - fore.

give three cheers, and one cheer more For the captain of the Pin - a - fore.

MRS. CRIPPS.

For he loves lit - tle But - ter - cup, dear lit - tle But - ter - cup

p

Though I could ne_ver tell why; — But still he loves Butter_cup, poor lit_tle

Tutti. CHORUS. *f*

But_ter_cup, Sweet lit_tle But_ter_cup, aye! For he loves lit_tle But_ter_cup,

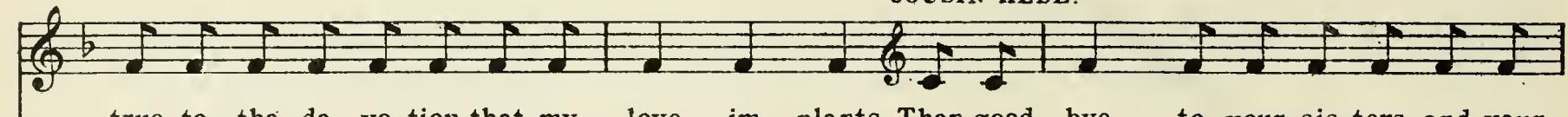
dear lit_tle But_ter_cup, Though I could ne_ver tell why; But still he loves

SIR J. PORTER.

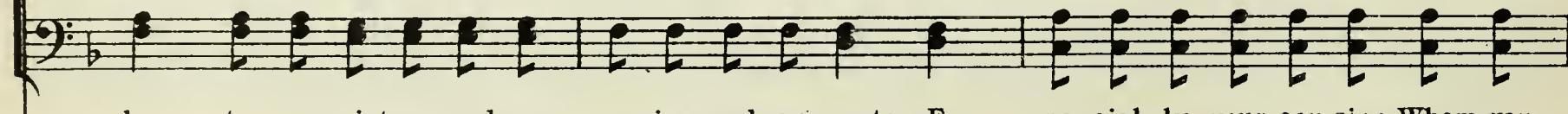
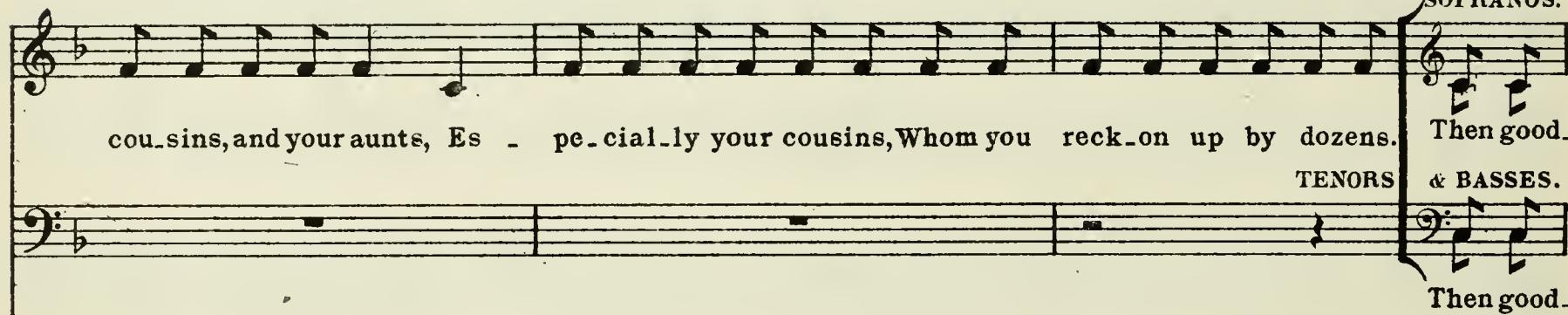
But_ter_cup, dear lit_tle But_ter_cup, sweet lit_tle But_ter_cup aye! I'm the

mon_arch of the sea, And when I've mar_ried thee I'll be
stringendo molto

COUSIN HEBE.



Vivace.
TUTTI.
SOPRANOS.



reck-on up by doz-ens, and your aunts! _____ For he is an
 reck-on up by doz-ens, and your aunts! _____ For he is an

Eng - lish - man! _____ For he him - self has said it,
 Eng - lish - man! _____ For he him - self has said it,

And it's That he
 And it's great ly to his cre dit That he
 And it's great ly to his cre dit That he

That he is an *
is an Eng . lish . man, — That he is an Eng . . .

is an Eng . lish . man, — That he is an Eng . . .

8.....

- - lish . man!

- - lish . man!

(CURTAIN.)

*ALTERNATIVE ENDING.

lish . man!

lish . man!

(CURTAIN.)



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DATE DUE

NOV 18 1970		
FEB 1 1982	NOV 4 1988	
2/28 2	NOV 15 1982	
	AUG 23 1983	
OCT 21 1983	JAN 18 1992	
OCT 21 1983		
NOV 4 1983	SEP 17 1983	
NOV 12 1983	SEP 27 1983	
	DEC 31 1983	
FEB 22 1984		
3/27 1984		
MAR 30 1984		
AUG 15 1986		
AUG 4 1986		
FEB 12 1987		
FEB 11 1987		
NOV 20 1987		
NOV 23 1987		

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